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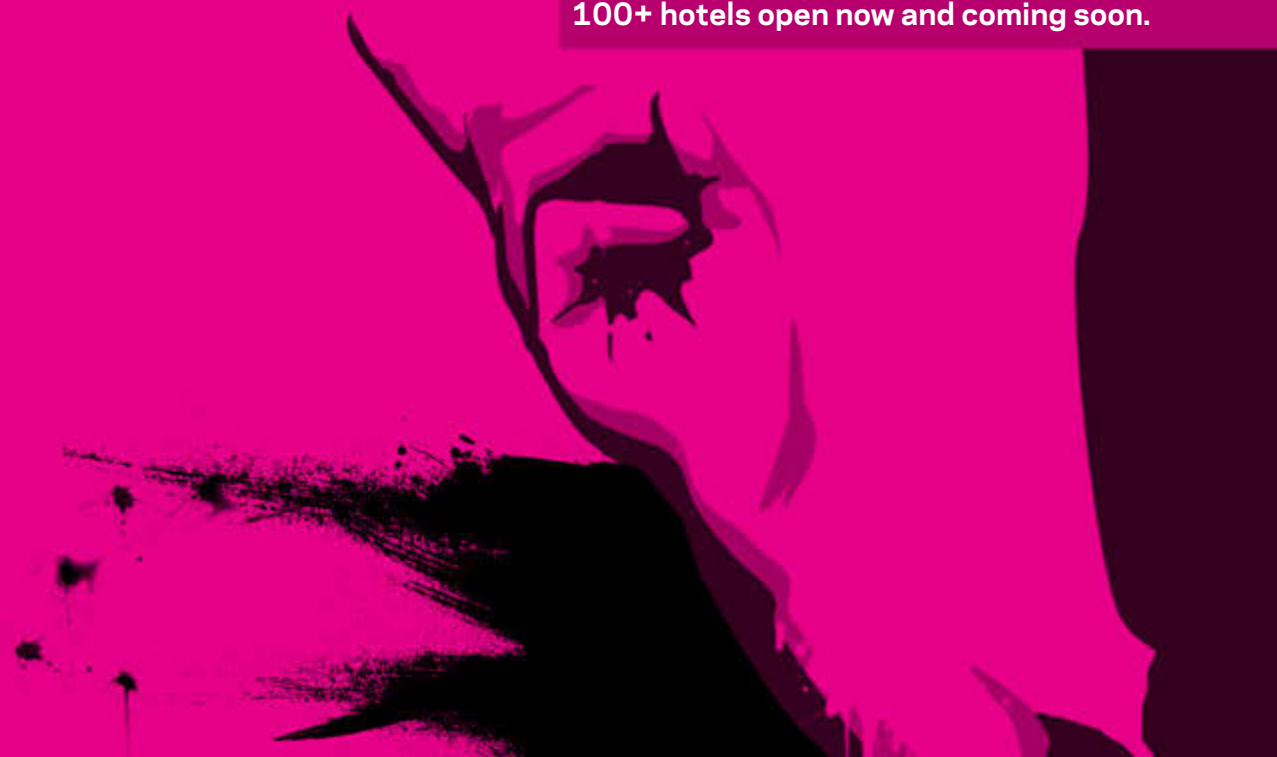
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using show beauty. makeup: ozzy
salvaterra at streeters. nail artist:
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top by dior, marina's own ring.
this page: dej loaf photographed
by amber fouts.





Summer '15

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photographed by
olivia malone. dress
by valentino, top ring
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for those who can't
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JULY

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To say that we're big fans of music here at *NYLON* is somewhat of an understatement (just spend a day at our office and you'll hear senior editor Mickey Stanley burst into song at least two or three times, amiright, fellow editors?). So, of course, the music issue is always one of our favorites to put together.

We have amazing artists in the pages that follow, including some of my personal faves like Marina and the Diamonds, Of Monsters and Men, and one of my '90s idols, Juliana Hatfield. I had just rediscovered her cover of "Needle in the Hay" a week before deputy editor Melissa Giannini pitched her for a story. As I'm writing this, I'm sitting in my office listening to her 1993 album *Become What You Are*. Let me tell you, guys—So. Many. Feels.

To kick off our music issue, here are some of the tracks currently getting the most play in my ears:

x.o. michelle

@heymichellelee





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contributing artists

will anderson, damon baker, bethany bandera, malin bergström, colleen durkin, jimmy fontaine, amber fouts, napoleon habeica, jay hanna, eric helgas, bella howard, alisa kalyanova, matthew kelly, emily knecht, scott león, amy lombard, ryan lowry, davide luciano, tony luong, silja magg, olivia malone, shane mccauley, jamie nelson, legs new york, brayden olson, clément pascal, elizabeth renstrom, aaron richter, kimi selfridge, janell shirtcliff, jolijn snijders, steven taylor, felisha tolentino, george underwood, eric t. white, wiissa

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contributors



damon baker

photographer, nyc
shot marina and the
diamonds for "shine
bright" (page 86).

"this shoot was a lot
of fun. the team and
location were fantastic.
people were laughing
constantly throughout the
day, and it allowed me
and marina to have no
stress and just focus on
creating pictures."

hometown: bromsgrove,
england

instagram handle:

@damon_baker

travel plans: i'm going
to germany for my
fiancé's sister's wedding.
i get to meet the *entire*
family. exciting!

playing on repeat: *froot* by
marina, actually (ask her!)

online fixation: netflix

compulsively reading:

true crime stories

mode of transport:

flying, pretty much

secret skill: oh, you'll
have to ask some of my
friends about that!

sartorial signature: "i'll
stop wearing black when
they invent a darker color."



aaron richter

photographer,
brooklyn
shot lion babe
for "full volume"
(page 78).

"it's always a blast
shooting musicians who
have great energy. jillian
from lion babe has such
an awesome look and
the fendi clothes fit her
aesthetic so well that
we just cranked the
music and played
around all day."

hometown: st. louis

twitter handle: @richterfit

latest discovery: a new

bagel place to replace my
old bagel place, which
totally dipped in quality
the past six months
travel plans: computer
to couch

playing on repeat:

carbonas

online fixation:

the x-files files podcast

compulsively reading:

william gibson

mode of transport: feet

secret skill: turning
george washington's
head into a mushroom
on the dollar bill

sartorial signature:

glasses



melissa giannini

nylon deputy editor,
brooklyn
wrote "life advice:
juliana hatfield"
(page 136), organized
"new wave" (page
122), and curated
the new bands package
(page 148).

"working on this
issue was awesome!
i interviewed børns
on a porch swing in
austin, texas; hung out
with my hero since
high school, juliana
hatfield, in cambridge,
massachusetts; and
started an email thread
on feminism with a
few of my favorite
musicians, writers, and
thinkers."

hometown: detroit

instagram handle:

@melissagiannini

latest discovery: oil
pulling = life changing

travel plans: a road trip

with my husband and
dog to #puremichigan

playing on repeat:

old-school disco and

house, inspired by
shamir (see page 151)

online fixation:

real-estate porn

compulsively reading:

kazuo ishiguro

mode of transport:

g train, holla

secret skill: i was once

part of an elite, *dance*
moms-style squad!

sartorial signature:

og '90s normcore



phoebe reilly

writer, l.a.
interviewed marina
and the diamonds
for "shine bright"
(page 86).

"writing for this issue
was fun, and also
rewarding. artists like
marina are rare. she's
smart, outspoken,
funny, and sincere."

hometown: yonkers, ny

twitter handle:

@phoeber

latest discovery:

coconut oil for cooking,
moisturizing, baking,
everything. also, if you
put your iphone in
airplane mode, it charges
in half the time.

travel plans: if by
"plans" you mean "talk
a lot about," then tuscany
in september

playing on repeat:

sleater-kinney's new
album, *no cities to love*.
and *froot*, of course.

online fixation:

the serial reddit
boards, still

compulsively reading:

middlemarch. seriously,
i'm having trouble pulling
myself away, even for
game of thrones and
mad men.

mode of transport:

a silver camry

secret skill: wearing
tank tops in the winter.
i'm rarely cold.

sartorial signature: gant
shirts, comfortable shoes

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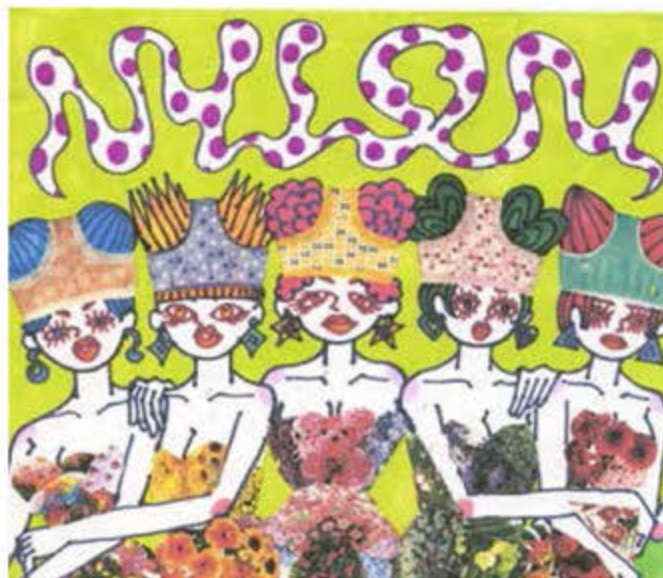
tag your *nylon* collection on instagram and your pic could appear right here.

Dakota Fanning looks *perfect* on the cover of @NylonMag. [Cover photographer Harper Smith], you're awesome!

AXEL
@AXELPILARTE

@NylonMag is so aesthetically pleasing.
KAYLEIGH
@KAYLEIGHLEAHYY

YAM SHIMOTANI, TOKYO, JAPAN



@KRI_JOYNAS



@RACHELIZMND

Spendin' the afternoon catching up on last month's edition of @NylonMag #happyasacclam
VICTORIA MESSINA
@VICMESSINA

I love flipping through [issues of] @NylonMag. All the ideas translate so nicely onto the pages.
CLAUD
@LOSTCLAUD

Having total eyebrow envy after seeing Dakota Fanning on the cover of @NylonMag.
ARDENIS PEREZ
@ARDENISPEREZ_

@NylonMag I've lived in Vegas for 10 years now and have never heard of some of these rad places from the May issue. I'm excited to check them out!
WIND GARBAGE
@NUAGEUXTAMI

dear nylon,
Your May cover story ("Wild at Heart") was awesome! As one of the most gifted actresses in her age group, Dakota Fanning is as unique and intriguing as the characters she portrays on film. It was nice to see a magazine take an honest, down-to-earth approach to her life and career, while still showing how classy and intelligent she is.
MICHAEL
VIA EMAIL

dear nylon,
Thank you so much for creating such a one-of-a-kind magazine. It's like a compilation of all my favorite things: dank AF fashion, new talent, and creative expression. I remember reading my first issue a couple of years ago and being so inspired by everything in the magazine—the fashion, the lettering, the layout, the art. It's truly encouraging to witness an appreciation for art and the collaboration between art and fashion. Thanks!
MADELINE
VIA EMAIL



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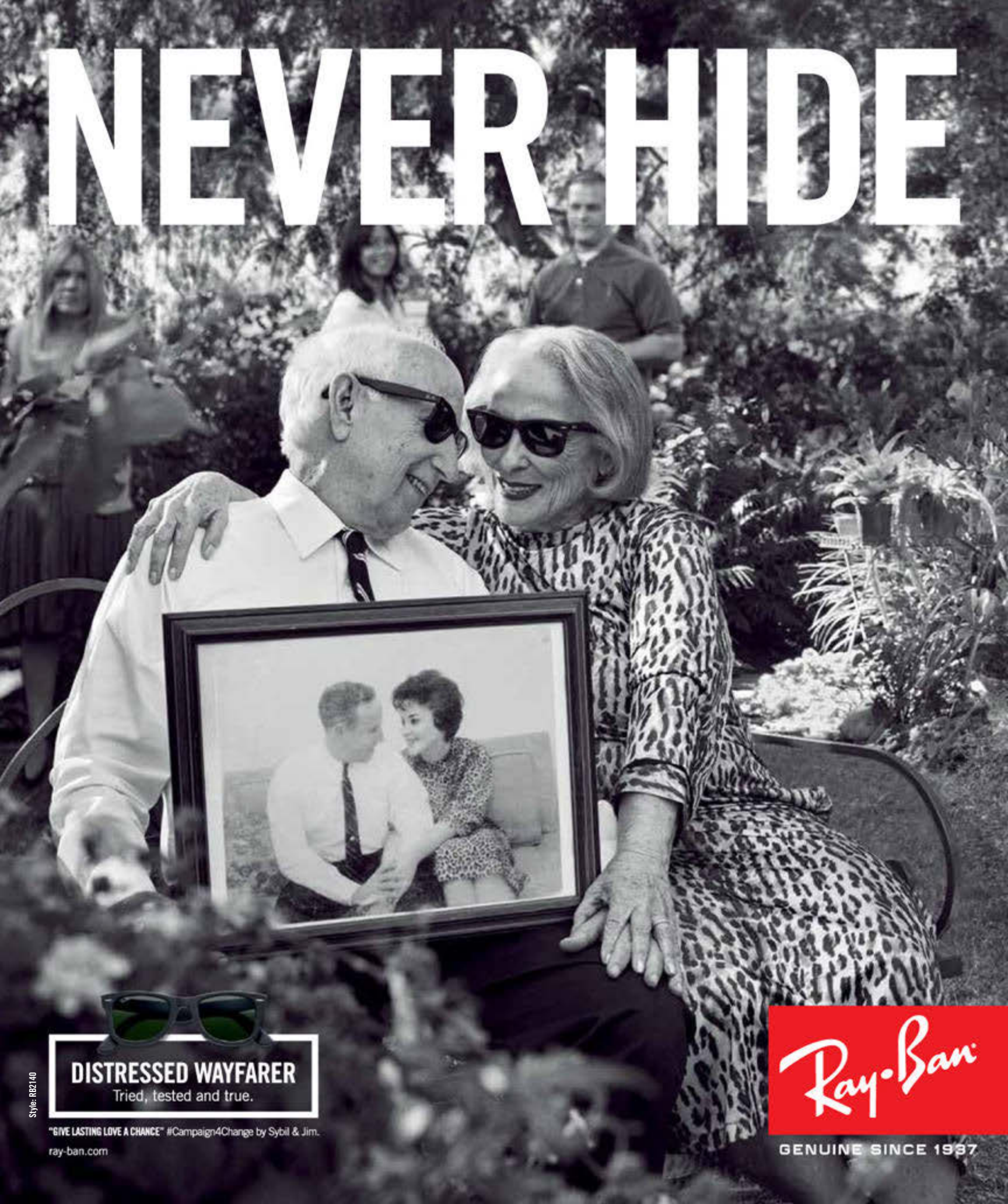
SARA HANKEN, BURNSVILLE, MN



@DAYTRIPPINGAL

It's so hard to open @NylonMag and still remember [my] responsibilities.
KRIZIA
@KRIZIAWHAT

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rough gem

We've been fixated on Marina and the Diamonds (born Marina Diamandis), the mysterious Welsh crooner, since her debut album, *The Family Jewels*, dropped back in 2010. And as we've seen her grow with her *Electra Heart* (2012) record, and *Froot*, which just dropped this year, there's one thing we know for certain: Our obsession is real. Naturally, we had to have her on our cover, and behind the scenes at her shoot—in Los Angeles at a location known as the “mosaic mansion”—makeup artist Ozzy Salvatierra stripped down her beauty look like we've never seen it before. “She has this really young, fresh energy about her, and I wanted to work with that,” says Salvatierra. “I hardly used any makeup on her, mostly just some jewels that I glued on her face for a '90s rave look.” Meanwhile, hairstylist Tony Chavez was amping up the texture of her hair and using bobby pins (hand-painted on set with the help of nail artist Stephanie Stone) to create an unconventional and artistic look—inspired by Marina herself, of course. To round it all out, stylist Santa Bevacqua dressed her in mismatched '70s-inspired graphic prints, proving that Marina can—quite literally—pull off anything.

get the look:

stila mile high mascara, \$25; stila shape & shade custom contour duo in light, \$40; stila magnificent metals foil finish eye shadow in comex gold, \$32; stila illuminating liquid foundation in 10 watts, \$38; stila lip glaze in kitten, \$22; bumble and bumble surf infusion, \$29; bumble and bumble thickening dryspun finish, \$30; bumble and bumble prêt-à-powder, \$27.



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THIS MONTH ON

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HEYA, NYLON READERS,

We've come up with a pretty cool way for you to experience the music issue—with help from our friends at Spotify, you'll be able to listen along as you read. That means that, as you discover some of our favorite emerging bands, such as Allie X and DeJ Loaf, you can actually hear the tracks that totally sold us on each of these artists. In other words, thanks to Spotify, you can essentially play the issue as you devour it. The Internet: What can't it do? (Our dishes, that's what.) —Meow, Leila



SPLURGE-WORTHY: 5 AWESOME ROAD TRIPS

Hitting the highway with your BFFs is one of those life-altering experiences that you'll remember forever. But where should you go and how much should you spend along the way? We've got your guide to the best road trips in America, complete with where to drop cash (and where not to).



SHAPED: 20 BODY TYPES, 60 BATHING SUITS

Pear, hourglass, boyish, curvy—ever feel like when it comes to how our bodies are described, things are a little bit...limiting? Like, most of us don't fall into just one category, which makes following the vast majority of fashion advice pretty tricky. This is especially annoying when it comes to bathing suit shopping (as if that wasn't stressful enough). So we decided to get rid of the standard four body types, and make an ultimate guide to bathing suits based on 20 different kinds of bodies. Happy shopping!



SURFER GIRL BEAUTY TIPS

If girls who surf can look that good after spending all day in the sun and the sea, surely they know something we don't about beauty on the beach. Stay tuned for their secrets, from the best SPF to the shampoo that'll save your life. It might not turn you into a mermaid, but it'll get you pretty damn close.



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for the win

Getting our vote for the most creatively themed collection of the season is & Other Stories' collaboration with designer Rachel Antonoff, available now in stores and online. "We wanted to base it around a smart, driven woman, and politics seemed like a natural fit," says Antonoff of her campaign-inspired creations. The concept is centered on a character named Audrey, a woman Antonoff imagined to be running for an unspecified office ("She could be running for President of the United States or treasurer of her local bird-watching society"), but will have her various sartorial needs met by the collection's offerings, regardless. The collaboration presents a perfect range of pieces, with everything from cute collared dresses to a flowed jumpsuit in a palette of soft pastel shades and strong primary colors, as well as two lipsticks and three nail polishes. The theme is present down to the details, including the crisp cotton and seersucker fabrics seen throughout. And like most campaigns, the collection even has a backer, of sorts: Antonoff's BFF Lena Dunham, who wrote and directed the short film *Vote Audrey*, released in conjunction with the collab. Antonoff's slogan for the collection is simple: "Girls can do anything." There's no debating that. KERYCE CHELSI HENRY



L.a. calling

They're part of the closest thing the City of Angels has to a royal family, so who better to channel the L.A. vibe into clothing than Kendall and Kylie Jenner? "We were thinking about the L.A. girl: who she is, what she loves to do, and what her dream wardrobe would be," says Kendall of the Kendall + Kylie collection, a Topshop-exclusive range she designed with her younger sister. Based on the offerings,

their idea of an L.A. girl's sartorial fantasies consists of distressed denim, Hawaiian prints, and slogan gear, along with blouson tops, duster coats, sheer trousers, and layered maxi dresses. The selection of pieces seamlessly blends what Kylie refers to as Kendall's simple, "off-duty model" style with her own darker, edgier taste, as well as various influences that the sisters found online or within classic designs that

they wanted to customize (like wide-legged pants and matching short sets). West Coast nonchalance runs true throughout, from the light, airy fabrics perfect for a bonfire-lit beach party to a crewneck emblazoned with the words WHEN IN DOUBT, VACATION ("That's our motto!" assures Kylie). Kendall + Kylie launches in June at Topshop stores worldwide, topshop.com, and select Nordstrom stores. KCH



& other stories photographed by scott león. stylist: sonia parvaneh. hair and makeup: juanita lyon. model: carolina at two management. kendall and kylie jenner illustrated by kelly shami.



In the world of rising London designers, Ashley Williams is famous for her feminine clothing that's kitschy and irreverent. Her work is heavy on frocks and skirts adorned with everything from kittens to the phrase "Kick Ass." Here, we get to know Williams and her spring '15 collection.

Hometown: Dubai

Astrological sign: Leo

Design philosophy: I would never make anything I wouldn't want to wear myself. Sometimes my favorite pieces are a happy accident while I'm trying out different ideas.

designer dispatch: ashley williams

Materials of choice:

Right now, I really love sheepskin.

Inspiration for spring '15:

The culture clash between the East and West in the late 1960s: how cultures interpret and misread each other by not understanding each other's origins or influences. It started by looking at photos of Vietnamese prostitutes dressed as go-go dancers in the '60s. They looked a bit off, as if they may have just copied their outfit from a photo or made it themselves, but what was wrong about it was the most beautiful bit.

Personal wardrobe

staple: A nice gray jumper

Dream travel destination:

Galápagos Islands

Favorite spot in London:

Trocadero has always been my place. I've never, ever had a bad time there. However, it's recently closed down so I have to find somewhere new.

Favorite film of all time:

Female Trouble

Daily soundtrack:

"Under the Ivy" by Kate Bush

Drink order:

Shirley Temple

Standby snack:

Crisps

'toon time

As *NYLON*'s resident Disney fanatic and a longtime Vans enthusiast, my personal holy grail has arrived with this June's release of a collaborative capsule from the animation empire and the skate/streetwear company. Mickey and Minnie lead the pack on the Vans Classic Slip-On and logo backpack. Grumpy Donald Duck gets some love on the Authentic sneaker (chill Donald, you're getting your own shoe), as does Winnie the Pooh, who has a homemade helmet and a skateboard crafted from a tree from the Hundred Acre Woods (because, duh). Goofy and Pluto even make an appearance on the Vans Sk8-Hi. The collection's second installment is all for the princesses. Ariel, Belle, and Jasmine each get their own shoes, and if that wasn't enough, all of the classic princesses show up in a collaged print that adorns everything from hats to socks, featuring the likes of Snow White, Cinderella, and Sleeping Beauty. Don't forget to try and find the hidden Mickeys sprinkled throughout the offerings, and stay tuned as I visit Disneyland for the collection's launch event for nylon.com! **MARISSA SMITH**
vans.com/disney



associate features director lisa mischianti shows off her vintage t-shirt collection

No piece of clothing tells a story quite like an authentic graphic T-shirt. Ingrained in a tee's very fabric are logos and lettering with a distinct sense of time and place. I've forever been drawn to this garment's transportive powers, amassing everything from cheesy souvenir shop finds to a staff uniform shirt from a favorite Jersey Shore roadside soft-serve window as wearable memories of my own adventures past. But to me, buying vintage/thrifted T-shirts has always been an even more engaging experience, because it transcends the personal into the communal. Scoring an awesome vintage tee intersects a fellow collector's narrative with my own. I may not have played in that local old-timers baseball game in 1982 or attended that small-town antique car show in the early '90s, but I know the words and images on those shirts once really meant something in the context of someone else's life, so owning them feels like an intimate, pleasantly vicarious experience. My collection spans far and wide: a Massachusetts bait-and-tackle shop tee, a shirt touting the Los Angeles Lakers' 1987-88 championship win, a Harley-Davidson find emblazoned with Elvis and a top-hat-wearing hound dog, a tissue-thin Brazilian soccer tee, a Cheer America shirt featuring a school-spirited gator—I could go on. In the end, wearing a vintage tee is very literally to try on a slice of another person's life...or at least how I might imagine it to be.



lisa mischianti photographed by eric helgas. emporio armani
photographed by scott león. stylist: sonia parvaneh. hair and makeup:
melissa abad. model: emerson at ford.

watch this

In 2015, we'd venture to guess that most super-cute, midriff-bearing Harajuku grrrls are so consumed by offbeat Tumblr accounts and spontaneous underground concerts that they don't have time to concern themselves with, well, time. But Gwen Stefani has teamed up with Q&Q SmileSolar to design a collection of limited-edition emoji-inspired watches cool enough to woo them. These solar-powered timepieces come in bright, fun colorways and feature illustrations straight out of Stefani's "Spark the Fire" music video. With cloud-filled cartoons and Roy Lichtenstein-like pop art prints, these bold watches can stand alone, but would also look very kawaii when stacked. Complete with bubble lettering and phrases like "I've always got time for pizza" and "Donut be so serious," they're sure to have you constantly looking down at your wrist. "They are playful and fun with a modern twist," adds Stefani herself of the watches. "Every time I put one on, it makes me smile!" Ticktock, ticktock. YASMEEN GHARNIT nordstrom.com



techno savvy

Emporio Armani has eschewed the uniformity of athletic-inspired clothing with the launch of Techno Perforated, a spring/summer '15 capsule collection featuring sporty silhouettes adorned with perforation. Crafted from neoprene, leather, and technical wool, the range reimagines the look of mesh inserts typically found in gym gear in graphic, decorative terms. Featuring a blue, black, and red color palette, the offerings include everything from a moto-style jacket to a short-sleeved shift dress. Overall, the pieces feel both active and urban, making for an all-star combination. The collection is available now in Emporio Armani stores. KCH



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festival daze

photographed by scott leon, stylist: dani michelle, hair: julie figueroa at celestine agency, makeup: kristee iju at trngia, model: tahlia at two management.

Braided straps make for an effortless, bohemian accent on the Zinfandel Original Sandal Suede Braid. →
\$70, teva.com

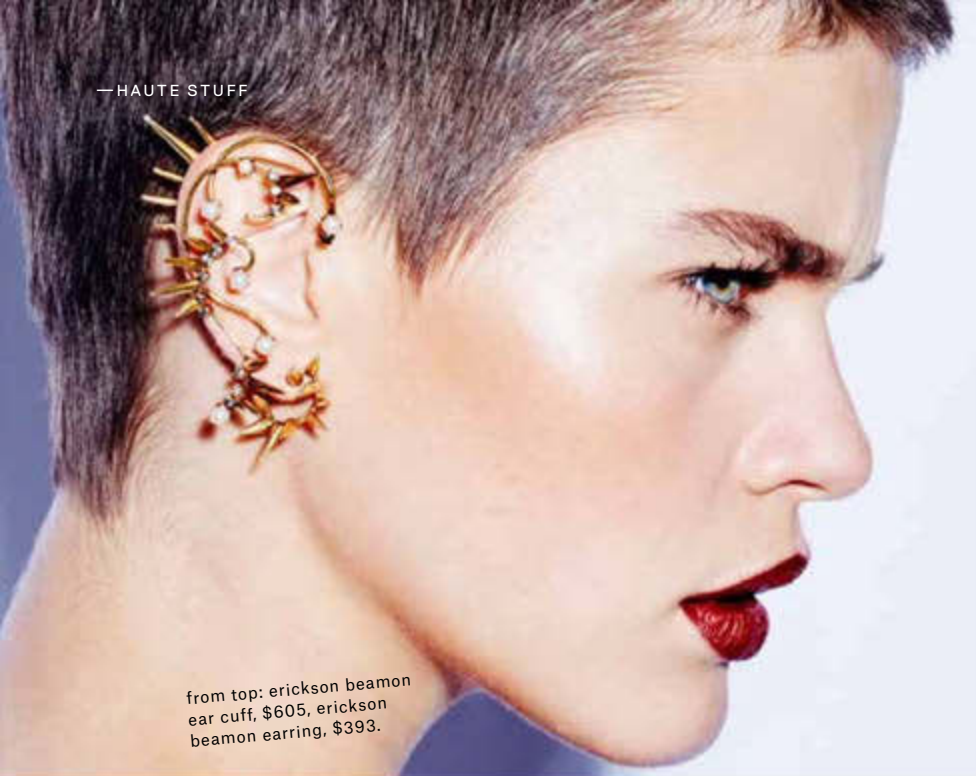
this summer's music lineups call for fresh footwear—and teva surely delivers.

The glittery Flatform Universal in Gold will have you shimmering in the sunlight. →
\$50, teva.com

Keep it simple with the Bright White Original Sandal Marbled. →
\$40, teva.com

Teva

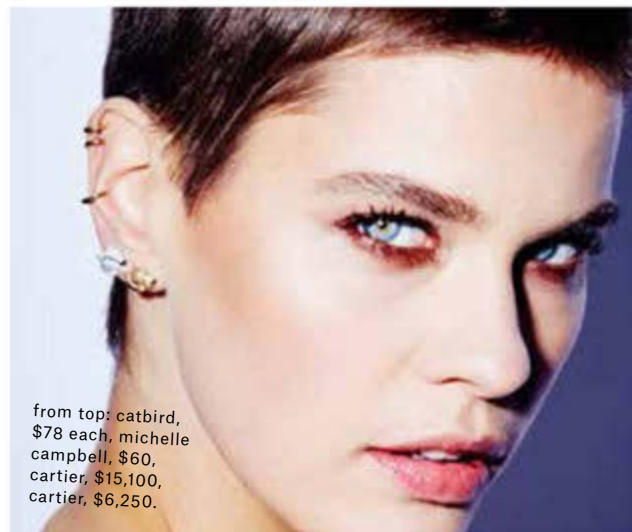
— HAUTE STUFF



from top: erickson beamon ear cuff, \$605, erickson beamon earring, \$393.

hear and now

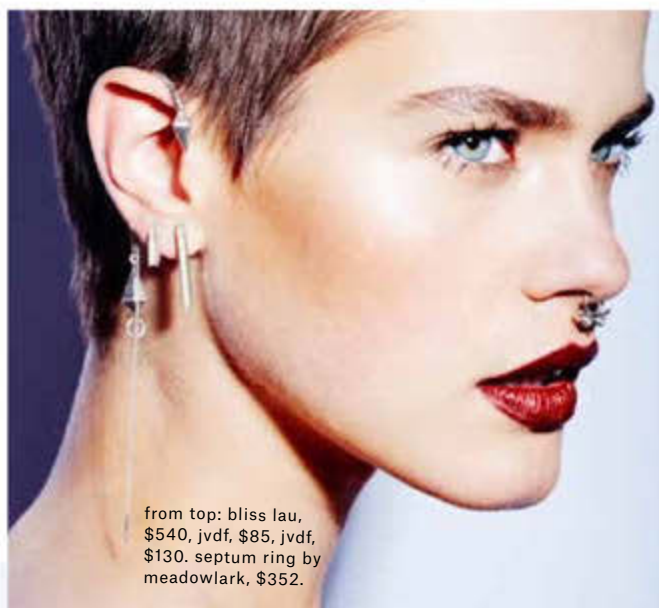
there's more room on that ear than you think. photographed by brayden olson



from top: catbird, \$78 each, michelle campbell, \$60, cartier, \$15,100, cartier, \$6,250.



from top: hirotaka, \$195, alison lou, \$300, delfina delettretz, \$520.



from top: bliss lau, \$540, jvdf, \$85, jvdf, \$130, septum ring by meadowlark, \$352.



from top: noir jewelry, \$25, wouters & hendrix, \$259.



from top: louis vuitton, \$265, david yurman, \$1,050, david yurman, \$1,050, david yurman, \$1,250, david yurman, \$1,050.

stylist: tamar levine. hair and makeup: sophie haig for tom ford beauty at ba-reps. model: christina g. at one.



the green party

these indie brands are making the world a better place through eco-friendly, sustainable practices. follow them on instagram to get in on it. by gabrielle korn



vaute couture

In 2008, Leanne Mai-ly Hilgart launched not just a business but a new fashion category: vegan apparel. Vaute Couture went on to become the first all-vegan label to present at New York Fashion Week. "My mission is to create clothes that are better than wearing animals ever could be," she says, noting the clothes are produced locally in NYC. **FOLLOW FOR:** the inside scoop. "Since we make limited runs of everything, sometimes our Instagram is the first and last place to find out about a new style before it sells out."

DOUBLE-TAP FOR: the warmest, most fashionable cruelty-free coat in your closet—and as any vegan will tell



you, that's not an easy item to find. Also: adorable rescued animals, vegan food, and BTS looks at all aspects of the production process.

@VAUTE_NYC

@BREELAYNEOFFICIAL



bree layne

BreeLayne's goal is to infuse environmental responsibility into high-end fashion. Every item is made with top-quality recycled, vintage, and dead-stock fabrics—and for each one purchased, a tree is planted. "We use every scrap and bit of fabric so that nothing goes to waste," founder BreeLayne tells us.

FOLLOW TO SEE: gorgeous images that come with info about how the fashion industry perpetuates a cycle of wastefulness and pollution. "We aren't just a company catapulting items out on a conveyor belt," says BreeLayne. **DOUBLE-TAP FOR:** a minimalist, modern style that makes the world—and your closet—a happier place.



@ZADY

style and sustainability can coexist. "We showcase how a product can be beautiful and sustainably made from the farm through to final production," says co-founder Maxine Bédar.

Zady

Zady is a pioneer in the slow fashion movement, which prioritizes the environment and labor rights over quick turnaround—leading to timeless pieces that last (rather than trendy clothes that fall apart). The brand curates products from around the world and also manufactures its own line. **FOLLOW TO BE A PART OF:** hashtag activism that's backed by actual progress. Tags like #ourrighttoknow and #fashrev accompany information about eco-friendly fashion—not to mention stunning photos of



@DOLORES_HAZE_

dolores haze

This self-identified feminist fashion label believes in social and environmental responsibility. Using vintage dead-stock fabric, it creates limited-edition pieces that are printed digitally to reduce pollution. It also makes sure to produce all the clothing at a domestic factory so that every employee can receive health-care benefits. **FOLLOW TO GET:** a look into the brand's unconventional muses. "We're uninterested in classic portrayals of femininity," says founder Samantha Giordano. "Whether it's Debbie Harry, '60s French film star Anna Karina, or activist Gloria Steinem, these women possess an array of attributes that defy notions of what is feminine."

DOUBLE-TAP IF YOU LIKE: baby-doll shirtdresses, pleating, and men's-wear-inspired motorcycle jackets.



the stars have aligned...

...in a horoscope-themed soap collaboration between fresh and susan miller. here, we chat with the famed astrologer herself.
by busra erkara. photographed by matthew kelly

Of all the cosmetics brands that are out there, what made you choose Fresh for your collaboration? Their ingredients! If you take a look at their labels, you see names like apricot kernel and evening primrose. Also, most cosmetic companies try to sell their product as if it were a car—women don't respond to things like that. From their packaging to their website, Fresh is soft and authentic. I respect them on so many levels.

The limited-edition Zodiac soaps you made with them were so popular that they are becoming available year-round now. I love them! I want the whole category for myself. I've

heard that people are buying them a lot for birthdays—I think three soaps in a box is such a nice thing.

We loved the pictures of you from throughout your life on their website! They tortured me to get baby pictures! [Laughs] I was made a Fresh Moments ambassador, which is a great honor.

Do you have any other favorite beauty products from Fresh besides the soaps? I'm so into masks lately, and I've been obsessed with their Black Tea Instant Perfecting Mask. You can leave it on for a little longer than they tell you to, too.

I feel like you've become such a big part of your readers' lives. People consult you on very private matters on Twitter. And I hold their hearts in my hands with great respect. In order to ask me a question, they have to expose it to all of their friends. Everybody will find out that their boyfriend dumped them or that they lost their job.

You said the second half of 2015 was going to be different than the first half for all signs. Is it for the better? Yes! It's because Jupiter is going into a different sign: Virgo. I'm also telling everyone to mark August 26 on their calendars and do something special on that day, especially Virgos.

Tell us about your new TV show on Vimeo.

I feel like I already conquered print media and public speaking, but I hadn't really mastered videos. It is really exciting! We shot in Hollywood, and I am drawn to the thundering talent of the industry out there. The composer who wrote my theme song also wrote the *Hunger Games* trailer theme songs. The first time I listened to it, I wanted to go downstairs and just say to complete strangers, "You have to listen to this!" Those magic moments are what you live for.

fresh zodiac oval soap collection, \$15 each, fresh.com

hairography

Despite the fact that beauty and aesthetics inherently go hand in hand, pretty packaging does not a good beauty product make. Thankfully—perhaps for the sake of your medicine cabinet #shelfies—R+Co's product line somehow works even better than it looks. This month, the paraben-, sulfate-, and cruelty-free vegetarian beauty brand is adding three new all-star products to its roster: The Vicious strong hold flexible hairspray, which volumizes, thickens, and provides thermal protection; the antioxidant- and argan-oil-rich Foil frizz and static control spray, which guards hair against external forces like humidity and wind; and the Analog cleansing foam conditioner, which may very well be a magic-powered good hair day in a pop-art-designed can. For anyone who said you had to sacrifice design for quality, well, we present these products. YASMEEN GHARNIT

r+co analog cleansing foam conditioner, vicious strong hold flexible hairspray, and foil frizz + static control spray, \$27-\$29, neimanmarcus.com



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www.kinky-curly.com



GO NATURAL

pearly- dewdrops' drops



Sally Hansen's limited-edition summer line, Pearl Crush, is fit for a mermaid: With iridescent, sea-foamy finishes that sparkle and shimmer in the sunlight, these translucent, pearlescent hues are true game changers for your claws. Layer them over a bright color to give any shade an under-the-sea makeover, or wear them on their own for a subtle wash of textured perfection. The polishes are filled with large glitter particles, which give the shades a multidimensional, light-catching effect—great for a Saturday at the beach, or a weekday stuck inside dreaming of it. You can keep it light with pretty pastels like She Shells, a pale, blushing pink. Or, for more vibrancy, check out Rainbow Fish, a scales-inspired blue. We're partial to Clam Digger, a deep black with green glitter—because summer nails that are also a little bit goth are near and dear to our hearts. But why settle on just one color? With a range of hues so pretty, we're tempted to paint one on each finger. GABRIELLE KORN sally hansen special effects pearl crush collection, \$6, sallyhansen.com



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pour some sugar on me

Back in 2013, Prada Candy made its debut with a series of three Wes Anderson shorts, filmed in macaron-like colors and starring iconic French It Girl Léa Seydoux. With its launch of three mini-iterations of the original Prada Candy, the brand has expanded what the fragrance can be, and the identity of the woman who wears it. The scents were released in collaboration with graphic artist Vahram Muratyan, famous for his bright, minimalist design and his book *Paris Versus New York*. The resulting ads are

full of movement (literally—check his website), and a whimsical relationship with scale and indulgence that plays on the proportions of the bite-sized new fragrances. At just .68 fl. oz. each, the little bottles can be stashed in your purse, displayed daintily on the shelf, or even put away like sweets in a glove box. Choose any or all scents: the original Candy, the sugar-pink Candy L'eau, or

the beloved spin-off Candy Florale. Whether you're lounging in New York or Paris, or simply wishing you were, the new Prada minis encapsulate the sweetness of metropolitan mornings spent daydreaming. SOPHIA RICHARDS prada.candy.kiss trio, \$80, macys.com



prada fragrances photographed by matthew kelly.

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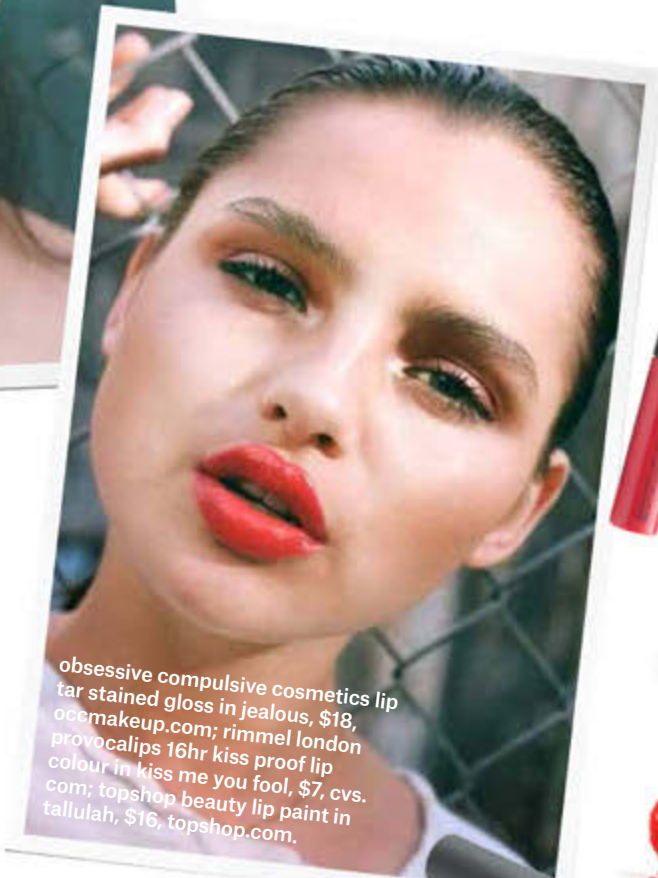
the fabulous stains

tint your pout with a sassy new shade.

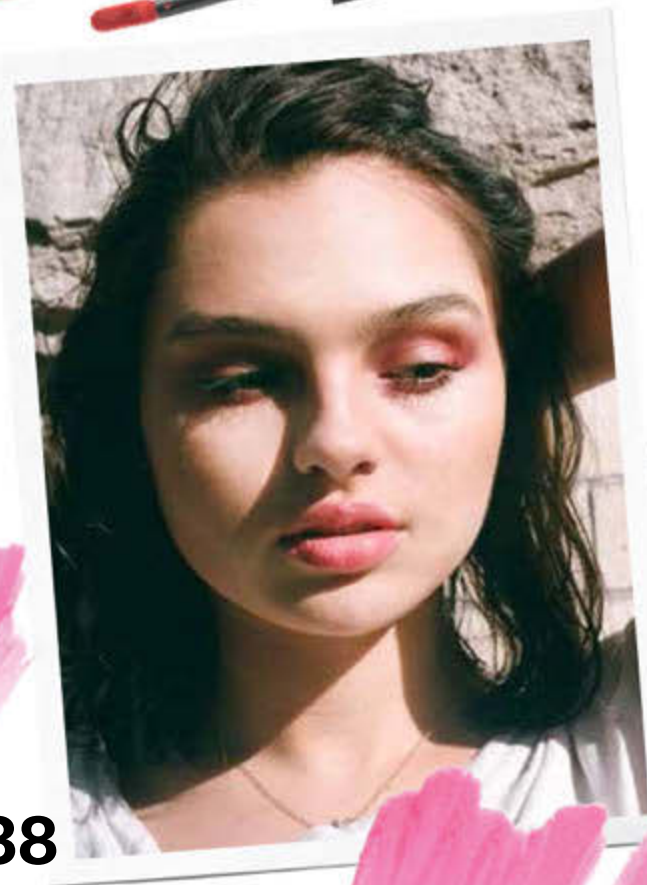
photographed by jade taylor, makeup: michael anthony, model: sophia.



clinique chubby stick baby tint moisturizing lip colour balm in poppin' poppy, \$17, clinique.com; circa beauty color exposure sheer lip & cheek stain in 02 playa paraíso, \$13, walgreens.com; sephora collection luster matte long-wear lip color in russet luster, \$16, sephora.com.



obsessive compulsive cosmetics lip tar stained gloss in jealous, \$18, occmakeup.com; rimmel london provocalips 16hr kiss proof lip colour in kiss me you fool, \$7, cvs.com; topshop beauty lip paint in tallulah, \$16, topshop.com.



becca beach tint in lychee, \$25, sephora.com; too faced melted metal liquified metallic lipstick in melted metallic bunny, \$21, sephora.com; yves saint laurent pop water glossy stain in 204 onde rose, \$36, yslbeauty.com.

summer skin

take a dip in
a fresh new
fragrance.
photographed
by elizabeth
renstrom

estée lauder bronze
goddess eau
fraiche skinscent,
\$65 for 3.4 fl. oz.,
esteelauder.com

tom ford fleur de portofino eau
de parfum, \$215 for 1.6 fl. oz.,
tomford.com

vilhelm parfumerie
stockholm 1978 eau de
parfum, \$245 for 3.4
fl. oz., barneys.com

guerlain
terracotta le
parfum eau de
toilette, \$76
for 3.3 fl. oz.,
saks.com

calvin klein ck one summer eau de
toilette, \$54 for 3.4 fl. oz., macys.com

penhaligon's london
ostara eau de toilette,
\$150 for 3.4 fl. oz.,
penhaligons.com

dolce & gabbana light blue eau de
toilette, \$77 for 1.7 fl. oz., saks.com

ralph lauren ralph
fresh eau de toilette,
\$74 for 3.4 fl. oz.,
ralphlauren.com

block me

sunscreens that look cute and protect your skin? sign us up.

kiehl's super fluid uv defense
sunscreens, \$38, kiehls.com; brush
on block spf 30 mineral sunscreen,
\$30, brushonblock.com; peter thomas
roth max uv milk broad spectrum
spf 50, \$42, sephora.com; md solar
sciences mineral sunscreen stick
broad spectrum spf 40, \$18, sephora.com; skinceuticals physical matte uv
defense spf 50, \$34, skinceuticals.com; avène eau thermale ultralight
hydrating sunscreen lotion spf 50+,
\$24, drugstore.com; yes to cucumbers
natural sunscreen stick spf 30, \$9,
yestocarrots.com; tarte tarte-guard
sunscreens lotion spf 30, \$32, sephora.com; dr. dennis gross dark spot sun
defense broad spectrum spf 50
sunscreens, \$42, dgskskincare.com.

photographed by scott león. stylist: sonia parvaneh. hair and makeup: melissa abad. model: emerson at ford.

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photographed by ben rayner.

NYLON



curl up...

inside alia shawkat's weird and wonderful mind. here, the actress/musician/artist spills on her favorite beauty products. by jade taylor. photographed by sunny shokrae

You have amazing curls. What do you do to maintain them? I use Oribe shampoo and conditioner, and I have a really great hairstylist named Sabina Yannoni—she has curly hair, too, so she knows how to maintain mine. The cut is really important. I put mousse and some oils in it so it doesn't get frizzy—my hair is very reactive to temperature. I just mess with it and curl it around my finger to get the shape. And I do a lot of fluffing—the bigger the better.

Who are some of your ultimate curly-hair beauty icons? There's this one photo of Naomi Campbell from a magazine that I based my haircut off of—it's probably a wig, but those old-fashioned '50s big bouncy curls are what I love.

What's the best advice you can give to girls who have curly hair? I used to straighten my hair all the time, like nonstop, because I always wanted silky flat hair, but now straight hair is so boring to me on my face, and it doesn't feel like me. My biggest advice is that you just gotta rock it. It takes time, but don't try to make it something it isn't, you know? Let it be wild and it'll look cooler.

I like that you don't cover up your freckles, but do you ever wear face makeup? I do, a little bit. I always tell makeup artists not to cover them. It's really the reason why I get the job. [Laughs] I still forget I have them—sometimes I'll see girls with freckles and think, "Oh, wow." Then I'm like, "Wait, I have those." It's just like with everything, as you get older, you learn to love it.

What's your normal makeup routine? I just got into the makeup company Hourglass. They have this shimmery, iridescent powder that I



pureology curl complete taming butter, \$28, styleseat.com/pureology; devacurl mist-er right, \$20, devacurl.com; living proof curl enhancing styling mousse, \$28, sephora.com; bumble and bumble curl conscious holding foam, \$29, bumbleandbumble.com; kardashian beauty curl defining cream gel, \$14, ulta.com; kérastase couture styling curl fever, \$37, kerastase-usa.com; oribe curl gloss hydration & hold, \$36, oribe.com.



use on my cheeks. Then, I use tinted moisturizer and sunblock. Also, another good thing about having freckles: If I have a pimple, nobody notices because it just looks like a freckle. [Laughs]

Speaking of curly hair, you were recently on *Broad City* playing Ilana's curly-haired doppelgänger. How did that happen? I was a fan of the show, and some people actually think that I am Ilana, so I thought it'd be funny to do something with that concept. I was in a group text with Ilana and Abbi and they said, "Yeah, we came up with an idea, like a doppelgänger romance thing." I was like, "That sounds hilarious," and they were like, "Are you interested?" I said, "Yeah! Go for it!" And however long later, we were shooting.

Was it weird shooting a romance scene with Ilana? I didn't think about it that much because of the person I was doing it with. We hit it off right away, and she's a good kisser, so it was fun.

What else do you have coming out this year? *Nasty Baby* (directed by Sebastián Silva) and *The Final Girls* (Todd Strauss-Schulson) are coming out now!

So tell me about your art. When did you start drawing? About seven years ago. I was dating someone in New York, and I wasn't really happy about acting at the time—I was bitter. I just started drawing and I made his huge piece at first—bigger than anything I've ever done—and it just started coming out.

How would you describe your style? Graphic cartoons, like Robert Williams—he's my favorite artist. I think they all have a sense of humor to them, like some commentary.

How did you come up with the name Mutant as your artist pseudonym? There's this tag artist here in L.A. and I saw that word and loved it right away. Mutant is my word.

And you're making music, as well, right? Yeah! My friend Nick Thorburn, from the bands The Unicorns and Islands, he and I have been making music together for a little while, but we both always end up getting busy. Just recently we started recording stuff together again. We have five songs that we've recorded and we just made up another one the other day. I'm hoping by the end of the year we have an album done.



jacket by the castings, top by wilfred. opposite page: jumpsuit by sea, ring by catbird. stylist: tamar levine. hair and makeup: sophie haig for dior beauty at ba-reps. illustrations: alia shawkat.



So, obligatory *Arrested Development* question. What are some of your favorite memories? It was always fun. Just fucking around and chilling with people who are so funny and so smart. It was the best.

Are you guys going to film more episodes? I don't know. There's always talk about it, but it's nothing official. The last season we ended with a cliff-hanger, so I definitely think that they're thinking of more, but there are no deals happening. I hope we keep making it for the rest of our lives.

that's a wrap

summer is right at your fingertips. photographed by elizabeth renstrom

It may be hard to bid adieu to the noir polishes you so lovingly and religiously wore during the fall and winter seasons, but the fact is it's summertime, which means it's time to bust out some—*gasp*—color. One of the easiest ways to brighten up your manicure, not to mention have it look totally awesome, is by using nail wraps printed in some of the coolest designs around and sticking them all over your digits. Here, we ask one of our all-time favorite nail artists, Jessica Tong, to school us on the art of the wrap. JADE TAYLOR



"When applying nail wraps you first and foremost need to choose the right size! Then, clean the nail surface with some rubbing alcohol to ensure it is free of dust and oil. Gently peel the nail wrap from the sheet, place the base of the wrap as close to the cuticle edge as possible, and pull forward to tightly secure the center of the wrap. Then carefully pull both sides tightly down one at a time." ncla nail wraps in fly me away, \$16, shopncla.com; ncla nail wraps in birds of paradise, \$16, shopncla.com.



"I chose these prints because I thought of all the fun colors I like to wear in the summer. I always go for colorful, abstract prints and florals, of course. The color palette is really cool and they aren't typical 'girly' colors. They have a 'don't mess with me' vibe that I love." ncla nail wraps in jazzi, \$16, shopncla.com.



"Nail wraps are great for when you want to have something fun on your nails without making a trip to the salon. They're a quick and easy way to feel more put-together for any occasion or every day. Even adding a wrap to one or two fingers on a basic manicure is a cool way to jazz up any look!" ncla nail wraps in mother's day, \$16, shopncla.com; rad nails nail wraps in epic meltdown, \$12, radnails.com; rad nails nail wraps in totally beachin', \$12, radnails.com.

nail artist: jessica tong.

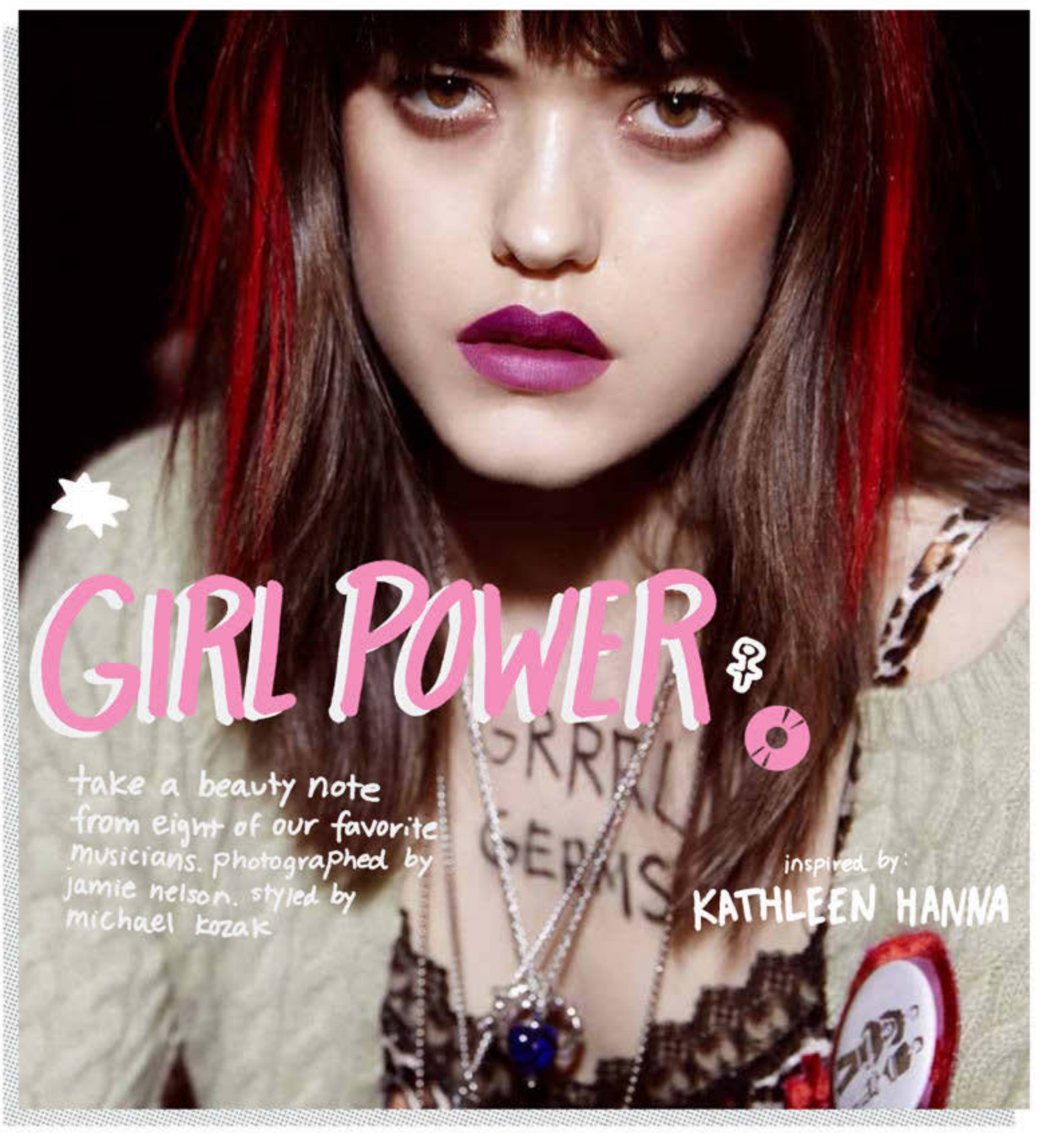
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CVS/pharmacy Fred Meyer **HEB** **Kroger** **meijer** **RITE AID** **ULTA** **Walgreens** **Walmart**

SplatHairColor.com      



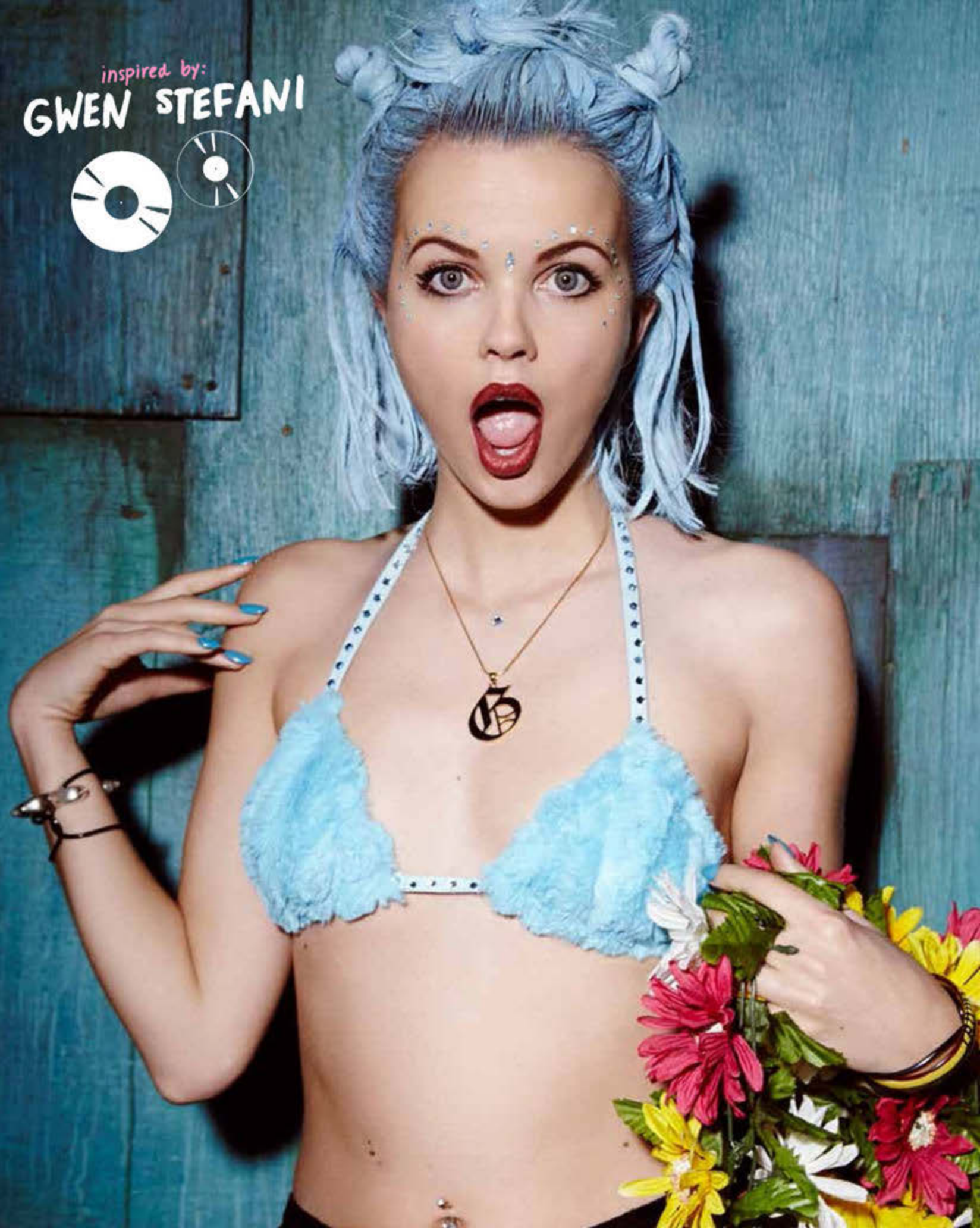
GIRL POWER

take a beauty note
from eight of our favorite
musicians. photographed by
jamie nelson. styled by
michael kozak

inspired by:
KATHLEEN HANNA

TRY THESE: on kathleen: manic panic inferno high voltage classic cream formula hair color, \$14, manicpanic.com; bumble and bumble dryspun finish, \$30, bumbleandbumble.com; dolce & gabbana the lipstick classic cream lipstick in daring 310, \$33.50, sephora.com; giorgio armani eye & brow maestro in 4 ambre, \$34, sephora.com. on gwen: manic panic atomic turquoise high voltage classic cream formula, \$14, manicpanic.com; manic panic manic mixer/pastel-izer classic cream formula, \$9, manicpanic.com; bumble and bumble gellac, \$26, bumbleandbumble.com; tom ford lip color in crimson noir, \$50, tomford.com; kat von d ink liner in trooper, \$19, sephora.com; smith & cult nailed lacquer in cut the mullet, \$18, smithandcult.com. this page: sweater and patch from jet rag, top from wasteland, necklace with circle pendants by pamela love, stylist's own pin on patch and all other necklaces. opposite page: bra by piedmont boutique, necklace by white trash charms, black rubber bracelets from hot topic, silver spike bracelet by pamela love, stylist's own yellow cuff and floral boa.

inspired by:
GWEN STEFANI

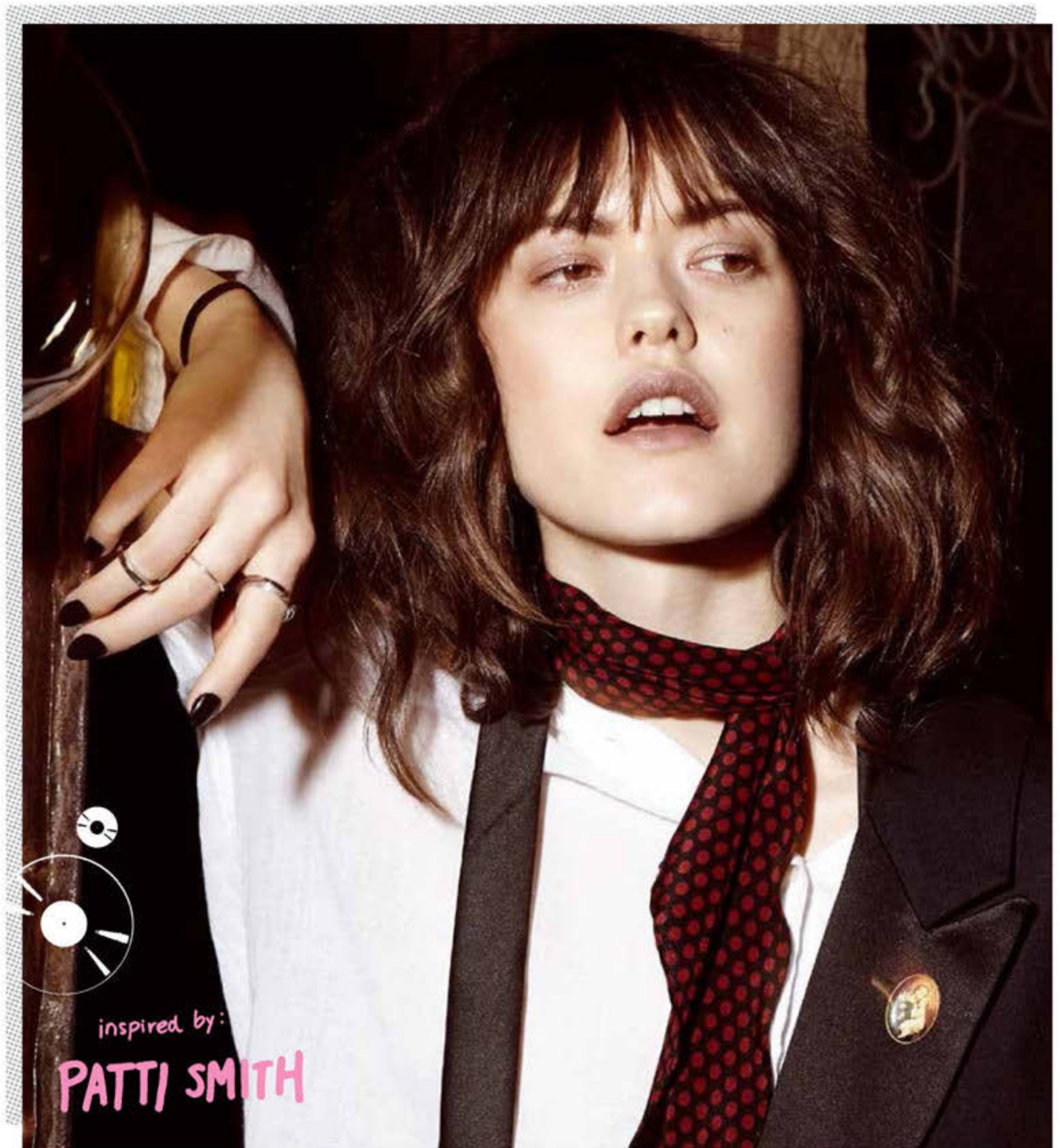


inspired by:
KIM GORDON





TRY THESE: on kim: john frieda beach blonde sea waves sea salt spray, \$9, target.com; nars eye shadow in coconut grove, \$25, sephora.com; tonymoly double needs pang pang mascara, \$14, urbanoutfitters.com; urban decay sheer revolution lipstick in shame, \$22, sephora.com. on kate: stila smudge stick waterproof eye liner in stingray, \$20, sephora.com; m.a.c cosmetics pigment in golden olive, \$21, maccosmetics.com; soap & glory sexy mother pucker lip lacquer in riot, \$15, sephora.com; essie nail color in a-list, \$8.50, essie.com. this page: top by topshop, rings by aesa, floral headpiece and neckpiece custom-made by stylist. opposite page: t-shirt by fro back vintage by sam kleiman, shoelace worn as choker by zumiez, necklace by venessa arizaga, watch by nixon, safety pin on t-shirt by pop.



TRY THESE: on patti: plantfolk apothecary messy hair, \$24, urbanoutfitters.com; dior addict tie dye lipstick in nude ever, \$33, nordstrom.com; bobbi brown long wear cream shadow in stone, \$26, sephora.com; urban decay brow box, \$29, sephora.com; glossier perfecting skin tint in light, \$26, glossier.com; marc jacobs beauty enamored hi-shine nail lacquer in bark!, \$18, sephora.com. on courtney: redken blonde idol bbb spray, \$20, ulta.com; manic panic flash lightning bleach kit, \$13, manicpanic.com; urban decay 24/7 glide-on eye pencil in yeyo and perversion, \$20 each, sephora.com; nars audacious lipstick in annabella, \$32, sephora.com; butter london nail lacquer in teddy girl, \$15, sephora.com. this page: blazer by topshop, top by denim & supply ralph lauren, rings by jennifer fisher, scarf around neck by saint laurent by hedi slimane, tie by topman, stylist's own pin on blazer. opposite page: dress by polo ralph lauren, earrings by vinca, stylist's own customized crown.

inspired by:
COURTNEY LOVE



inspired by:
STEVIE NICKS





TRY THESE: on stieve: living proof instant texture mist, \$26, sephora.com; bumble and bumble texture hair (un)dressing creme, \$30, bumbleandbumble.com; benefit cosmetics creaseless cream shadow in my two cents!, \$20, sephora.com; make up for ever artist shadow in me658 golden brown, \$21, sephora.com; kat von d everlasting liquid lipstick in vampira, \$20, sephora.com. on siouxsie: manic panic vampire's veil pressed powder in virgin, \$18.50, manicpanic.com; anastasia beverly hills dipbrow pomade in granite, \$18, sephora.com; nars eye paint in black valley, \$25, sephora.com; kat von d studded kiss lipstick in slayer, \$21, sephora.com; butter london nail lacquer in union jack black, \$15, sephora.com; manic panic raven high voltage classic cream formula hair color, \$14, manicpanic.com. this page: vest by philipp plein, choker with chains necklace by vanessa mooney, silver necklace by laruicci, silver link bracelet by ben-amun, leather cuff with spikes from saint marks, leather cuff with chains from trash and vaudeville, ring on right pointer finger by noir, ring on right middle finger by maniamania, silver rings and upper arm cuff by jennifer fisher, stylist's own tights (worn as top) and black stone ring. opposite page: dress and top by only hearts, necklace by vanessa mooney, bangles by saint laurent by hedi slimane, scarf from jet rag, hat by eugenia kim, stylist's own choker. hair: mischa g. at bumble and bumble. makeup: robert greene at kate ryan inc. nail artist: mar y soul at cloutier remix. models: anna at new york models and merethe at supreme.

like a bad girl should

an ode to poison ivy from the cramps.
by jade taylor



giorgio armani rouge ecstasy lipstick in 406 ottoman, \$35, nordstrom.com



redken metal fix 08 metallic liquid pomade, \$25, styleseat.com/redken



m.a.c cosmetics penultimate eye liner in rapidblack, \$20, maccosmetics.com



nyx cosmetics color mascara in perfect pear, \$7, nyxcosmetics.com



tresemmé perfectly (un)done wave creation sea foam, \$7, walgreens.com

overtone extreme red go deep weekly treatment, \$29, overtone.co



sephora collection sun disk limited edition, \$24, sephora.com

manic panic vampire red powder shadow/blush, \$13.50, manicpanic.com

dior poison eau de toilette, \$59 for 1 fl. oz., sephora.com

obsessive compulsive cosmetics loose colour concentrate in poison, \$14, occmakeup.com

sally hansen miracle gel in super charge, \$10, sallyhansen.com

Let me set the scene: It's 1972, and a young, fiery-haired Poison Ivy (birth name: Kristy Marlana Wallace) is hitchhiking near the Sacramento State college she's attending, when Lux Interior (Erick Lee Purkhiser) picks her up. Call it serendipitous, because the two fell in love instantly, and, together, formed one of the greatest punk bands of all time, The Cramps. Inspired by their mutual obsession with B-horror films, obscure rockabilly records, and all things generally fucking creepy, they became pioneers of the "psychobilly" movement in music with their debut album, *Gravest Hits*. During their performances, Ivy, decked out in zebra print dresses, red leather boots, and back seam pantyhose, would hauntingly glare at the audience with her

perfect graphic black eyeliner, puke-green eye shadow, punchy blush, and burnt crimson red lips as she ripped on her Bill Lewis guitar. From the stage at infamous venues like CBGB to once playing a free show for the patients at Napa State Mental Hospital, The Cramps proved early on that they didn't give a shit what anybody thought of them. This attitude was also made clear in their wacky and highly conceptual music videos— Ivy starring in almost all of them, and wearing some of the most inspiring hair and makeup looks you'll ever see. ("Like a Bad Girl Should" is a personal favorite, go watch it.) Ivy and Lux stayed together for 37 years until his death in 2009, proving that the couple that gets weird together stays together.

photographed by erin yamagata.

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rainbow

emily nokes of tacocat and kim house of kim and the created are not afraid of color. here, they dish on the perfect green lipstick, the merits of blue hair dye, and the importance of glittery everything. as told to jade taylor. photographed by wiissa

warriors

emily nokes

kim house



ON MUSIC:

Emily Nokes: When did you start playing music?

Kim House: I was booking bands for a while and through that I saw everybody on stage and was like, "I could do that." I've always done dancing and theater—I love performing. Being on stage is an addiction!

EN: Oh, rad!

KH: What about you?

EN: I unwillingly started jamming with bands. I never thought that I would do anything in front of anybody. But when I started doing it I was like, "Oh my god, this is so fun!"

KH: What are your thoughts on being a girl in a band?

EN: The on-stage, off-stage thing is real. With Tacocat, it's a lot about the lyrics, too. I write songs about periods, or whatever has to do with your lady stuff, and some men think that means that I'm, like, slutty or something?

KH: Asking for it, yeah.

EN: And it's like, *no*. We're using these words because they're ours; they're not for you.

ON BEAUTY:

EN: What are the beauty products you can't live without?

KH: Eyeliner and mascara. If I don't have any makeup on, I look like an alien. [Laughs] I'm always on the search for mascara that's thick and dramatic. Subtle is never in my makeup vocabulary.

EN: I can't even imagine using nude colors or really natural makeup.

KH: I'd feel so naked.

EN: I know! I just got through a pretty serious colored mascara addiction.

KH: Yeah, I was getting into colored eyeliner.

EN: I still do that all the time. And lots of glitter!

KH: There can never be enough glitter, or sequins. What products do you like the most?

EN: When I'm on tour and it's breakout city, I really like the Burt's Bees Herbal Blemish Stick. It's so magical. What do you bring on tour?

KH: A lot of M.A.C Cosmetics, because they have such thick pigments.

EN: Totally! Have you ever heard of the brand Lime Crime?

KH: No.

EN: It's so rad. It's a small makeup company, but they have yellow, green, purple, and other colored lipsticks that are super pigmented and don't come off easily. And their packaging is really beautiful, too.

KH: I'm a sucker for packaging.

EN: Me too! Put it in something really nice and...



KH: ...I'll try it!

EN: Who are some of your beauty icons?

KH: I love Ann Sheridan because she wasn't afraid to wear headpieces or anything weird. And David Bowie and Gary Glitter, of course. You can probably sense a theme.

EN: I'm definitely on board with Bowie. And Debbie Harry.

KH: Who are your beauty icons?

EN: I'm super drawn to cartoons, it's so my style. I love Divine and drag culture. I'm so interested in it because it's so fucking over the top.

KH: You're totally a living cartoon.

EN: So your hair right now is a light blonde, but you're going to go red?

KH: Yeah, fiery red!

EN: That's awesome. Do you do your own hair?

KH: I do! I cut and color my own hair.

EN: Nice!

KH: I had a color similar to yours, but yours is more mermaid-y, mine was more of a grungy blue. I had green hair before that, and red before that. Even

when I like my hair color, I have to change it. For example, I've had this hair color for only three weeks and I need to change it. I have a theory that if you change your hair then you feel like a completely different person—a newness, a new vibe, and a new energy.

EN: Right.

KH: It just revamps my confidence, which is why I like to change it constantly—so, fire red soon!

EN: I definitely have the same need to change my hair a lot, but maybe not quite as frequently as you. Right now I'm getting really into having roots like crazy. I was trying to go silverish gray recently, but the cotton candy blue just won't quit.

KH: I like to use Manic Panic for hair color because they have really strong, bright pigments.

EN: I know! I'm never going to see my natural hair color again. I haven't had my natural hair color in 10 years. I don't even remember what it is! Maybe I'll bring it back when I'm a very old lady. Very, very old.



dress by chloé, crown
and necklaces by neil
lane, earring by dannijo.

doll parts

nighttime is the
right time for
girly dresses.
photographed by
bella howard.
styled by dani
michelle



dress by n°21,
earrings by
dannijo, choker
by neil lane,
necklace, rings,
and bracelets by
chrome hearts.

dress by j.w.
anderson, earrings
and rings by dannijo,
choker by neil lane,
boots by dr. martens,
stylist's own socks.



dress, boots, gloves,
choker, and two plastic
cuffs by chanel, silver
cuffs and ring on
right pointer finger by
dannijo, all other rings
by chrome hearts,
stylist's own hair clip.

hair: amber duarte
at one represents
using amika. makeup:
gloria noto at atelier
management using
diorshow. manicurist:
blondie at exclusive
artists using butter
london. model:
rhiannon at vision.





MISSONI

1. mcq, \$1,885 2. sonia by sonia rykiel, \$450 3. anna-karin karlsson, \$665 4. eddie borgo, \$850 5. topshop, \$70 6. kate spade new york, \$168 7. guess, \$89 8. tamara mellon, \$1,595 9. black swan, \$80 10. happy plugs, \$30 11. marni, \$2,090. still lifes: bethany bandera and kate lacey.



hide hopes

leopard and leather and suede—oh my!





ALEXANDER WANG

1. vince, \$995 2. paige, \$799 3. splits59, \$84 4. veda, \$425 5. brian atwood, \$1,195 6. orly genger by jaclyn mayer, \$115 7. liebeskind berlin, \$298 8. bcbgmaxazria, \$228 9. beaufille, \$1,200 10. the kooples, \$245 11. caeden, \$150. still lifes: bethany bandera and kate lacey.





BURBERRY PRORSUM

1. ag, \$998 2. paul andrew, \$995 3. tibi, \$995 4. zimmermann, \$1,895 5. master & dynamic, \$400 6. elizabeth and james, \$545 7. etro, \$325 8. veda, \$895 9. nasty gal, \$268. still lifes: george underwood and bethany bandera.



NYLONSHOP

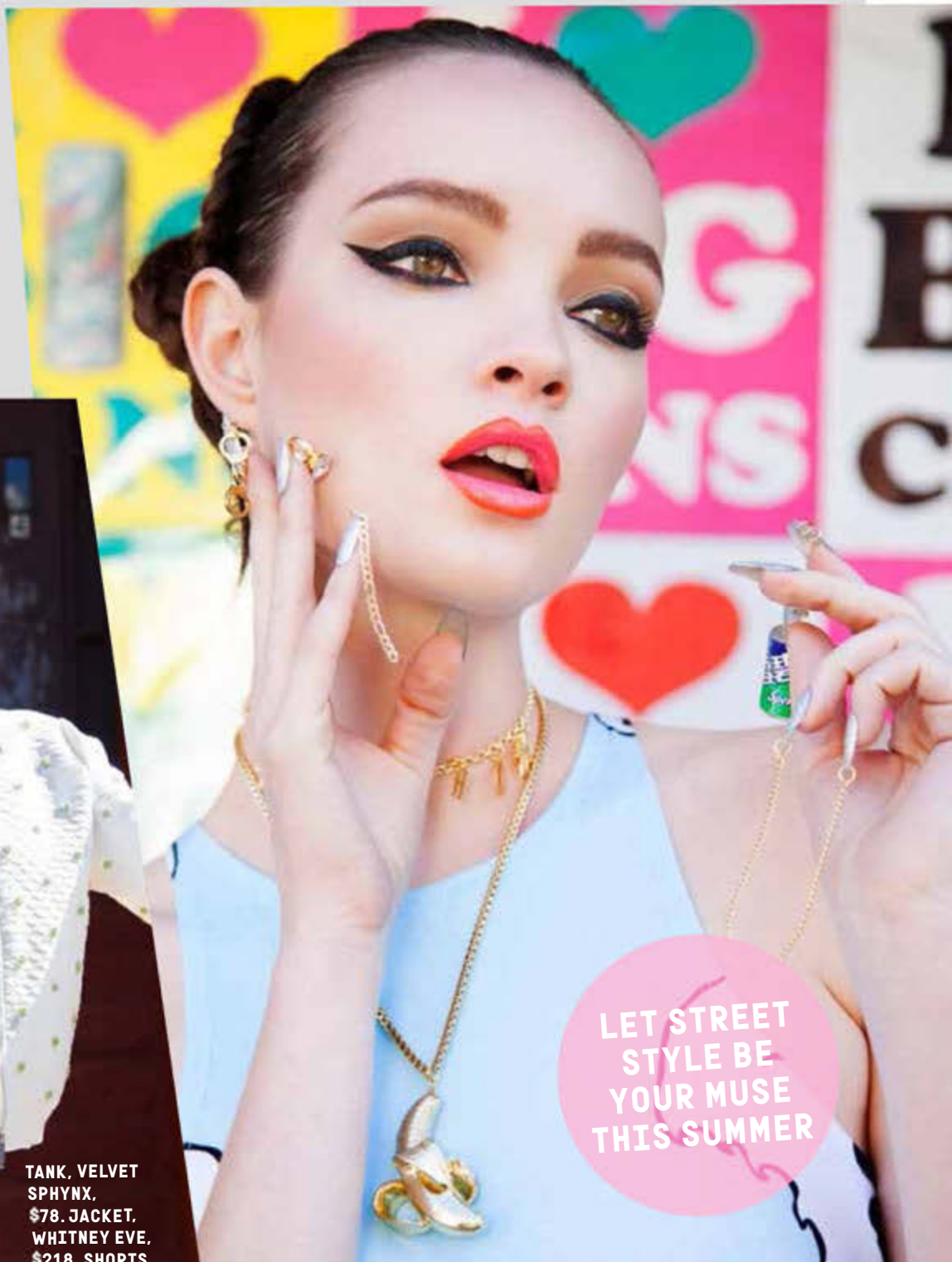
FROM THE BLOCK

CHOKER, MELODY EHSANI,
\$42. NECKLACE, ONLY
CHILD, \$85. DRESS,
ILLUSTRATED PEOPLE, \$80.

PHOTOGRAPHED BY ERIN YAMAGATA. STYLIST: BLAKE VULGAMOTT. MAKEUP: JANESEA PARÉ. HAIR: MATTHEW TUOZZOLI. MODEL: ELENA SARTISON AT WILHE MINA. NAILS: JESSICA TONG.



TANK, VELVET
SPHYNX,
\$78. JACKET,
WHITNEY EVE,
\$218. SHORTS,
MISS DENIM,
\$119. BAG,
NADIA
GABRIELLA,
\$550.



LET STREET
STYLE BE
YOUR MUSE
THIS SUMMER

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girl
love

kari faux

with a buzzy debut mixtape and a nod from none other than childish gambino, arkansas-born rapper kari faux has arrived. by safy-hallan farah. photographed by janell shirtcliff

kari faux's musts



LISTENING

Earl Sweatshirt. When he raps, he's telling a story. He's an acquired taste. Somebody waiting for the hook won't get that from Earl.



BEAUTIFYING

I wash my face with E.L.F. aloe wipes. After that, I rinse with warm water. I moisturize with a SheaMoisture face lotion. I use M.A.C. makeup: Cyber lipstick, Ruby Woo lipstick, etc.



WEARING

Yellow. I was doing a color thing and then I got stuck on yellow. I wear it a lot right now.



EATING

Strawberries and clementines. It makes me feel better when I eat fruit. I also like pizza and chicken strips. I have a child's palate—hot fries, pretzels, Goldfish crackers.

hair: ashley lynn hall at one represents using davines. makeup: andre sarmiento at tmg-la using chanel les beiges. illustrations by kelly shami.

Kari Faux recognizes, in a totally unpretentious way, that she can be the life of the party. But really, it's not the scene this 22-year-old rapper seeks. "I literally don't need anybody to have fun," she explains. A self-proclaimed "introverted extrovert," Faux doesn't want to be idolized by her fans, nor does she idolize her own faves (including art legends like Frida Kahlo). Faux eschews celebrity crushes—although she'll acknowledge Ryan Gosling has a good face. She's allergic to "hype cycles," even her own.

Originally from Little Rock, Arkansas, Faux got her start plugging away on her computer and learning how to produce beats with her pal and collaborator Malik Flint (Black Party). Eventually, her musical aspirations led her to Atlanta, where she quickly rose to prominence on the local circuit. Last fall, Faux relocated to L.A. after the summer release of her debut mixtape, *Laugh Now, Die Later*. Her zeitgeisty hip-hop and Internet-culture references, as well as her minimal production, put her on the map in a huge way. But beyond the blog fanfare, Faux garnered something even more powerful: a co-sign from prominent rapper Childish Gambino. Gambino remixed Faux's song "No Small Talk" on his *STN MTN* mixtape and then later starred in her video for "Gahdamn," which received more than 100,000 views online.

Faux is coming up during a precarious and political time, and while her music may be apolitical, she's not. As a black woman, she can't be: "I've had run-ins with the police...an officer grabbed me, used force. I know how that feels, so to see people dying, knowing that could have been me? It sucks. It's heartbreaking. What do you do? It makes me feel helpless. I could have easily been a hashtag."

Despite the helplessness, or perhaps in spite of it, Faux's deeply self-mastered. She knows herself, which helps her interact with others: "I know who I'm dealing with and how to deal with them."

Faux likes L.A., but her home state of Arkansas is another story. Citing recent legislation that made it into the national news because many, Faux included, found it anti-gay, she says the state just isn't progressive enough for her. For someone like her, a black woman from the South, a musical enigma whose recent brush with notoriety has given her the momentum she's always wanted, Faux only has one goal: "I just wanna be myself...and not be a created thing."

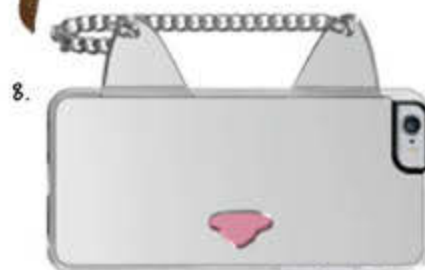
LADY STARDUST

let bowie be your spirit guide this summer.
photographed by silja magg. styled by liz rundbaken









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ITEMS AT
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1. reformation, \$228 2. xoxo, \$50 3. charlotte olympia, \$595 4. alice + olivia by stacey bendet, \$598 5. tia cibani, \$1,095 6. noon by noon, \$1,895 7. barely legal, \$30 8. zero gravity, \$38 9. giuseppe zanotti design, \$1,175. opposite page: jacket by lisa perry, earrings by noir jewelry. opening spread: dress by christopher kane, earrings by noir jewelry, scarf by rockins.

071









1. mcq, \$380 2. camelia skikos: top, \$350, skirt, \$380 3. h&m, \$35 4. redvalentino, \$895 5. topshop x adidas originals, \$170 6. wilson pk, \$3,065 7. linda farrow luxe, \$750 8. starstying, \$325 9. rachel comey, \$391. opposite page: jacket and bodysuit by norma kamali, boots by funtasma, earrings by rue gembon, scarf by rockins. hair: cameron rains for cutler/redken. makeup: justine purdue at tim howard management using m.a.c beauty. nail artist: jessica tong. model: sasha at elite.



well suited

dani stahl whips up some summertime swimwear at shoshanna. photographed by eric helgas

Shoshanna Gruss and I go all the way back to our Manhattan prep school days, when we would spend our after-class hours hanging out at the Central Park Sheep Meadow. She was a senior when I was a sophomore, and I remember thinking she was basically the coolest girl ever (because, really, she has always been just that—picture a petite, pretty brunette with a killer bod lounging on a picnic blanket with the hottest guy by her side). In the years since, Shoshanna has acquired a whole legion of admirers from her work in fashion, particularly her famed swimwear line, which revolutionized the way we shop for bathing suits. Launched in the spring of 2001, it was the first in the contemporary market to be sold as separates with lingerie-inspired sizing. Girls everywhere, of all body types, rejoiced.

So in celebration of summer, I stop by Shoshanna's NYC offices to build my perfect bikini. I arrive to find Shoshanna herself awaiting me, along with her totally rad 10-year-old daughter, Sienna (who is also my hair idol, and—I'm calling it now—a future It Girl). The first order of business is to have a look at the fabric. Prior to my visit, we pulled a sweet yellow



FACTORY GIRL—

the finished product!



vintage swatch sprinkled with pastel-hued music notes (in honor of our annual music issue) for inspiration, and decided to do a rock 'n' roll take on this print by re-creating it in black with bold, jewel-tone notes. When I see the result in person, it doesn't disappoint. I also choose an electric pink fabric for the accents, because *NYLON* pink! Next, it's off to the pattern room. Every girl has her preferred swimsuit cut, and mine has always been the triangle-top, string-tie bikini, so the choice is clear.

We then make our way over to the nearby production house, where Shoshanna samples have been made since the brand's very beginning. It's here that we really get down to work, cutting the fabric from the paper pattern, sewing the

pink ties and stringing them through the suit, creating the right amount of gathering, and affixing that signature white-and-gold Shoshanna label. Sienna helps me out all along the way—naturally, great taste runs in her blood. She's even been collaborating with her mom on Shoshanna's new children's line, and the best-selling style was her creation!

When we're all done, the resulting bikini makes me feel like a badass. And really, that's what Shoshanna swimsuits are about. Fashion should be fun, and I feel like Shoshanna, with its lively prints and fits for everyone, really gets that. Because, after all—and I've always wanted to say this—life's a beach.



Sienna gives me some tips.



Shoshanna is giving away one suit in Dani's design to a lucky winner! Find the details on nylon.com starting June 5.

Shoshanna shares her swimwear wisdom with me.



full Volume

lion babe are
bringing down the
house with fendi. by
keryce chelsi henry.
photographed by
aaron richter. styled
by dani stahl

on hervey: all clothing
and accessories
throughout by fendi.
goodman's own clothing.



It's a dreary, drizzly night in Manhattan, but spirits are high at the Fendi flagship, where guests are packed around a small stage for a concert in celebration of the brand's new sunglass capsule collection with Thierry Lasry. All eyes are on the striking songstress in a black leotard and furry, floor-length coat, her voluminous blonde curls haloing her head as she twirls about, her bandmate jamming out on a keyboard beside her. A red LED sign behind them beams the words LION BABE.

"It's future soul," says the singer, Jillian Hervey, a week later, when she's traded her performance ensemble for a black tank top and high-waisted jeans. We're seated before a large mirror in SoHo's Neo Studios, as a makeup artist dabs her flawless skin with little-needed foundation for her *NYLON* shoot. She continues: "We do pull from the stuff we were introduced to by our parents, and a bunch of different genres, but the essence of it is what feels right to the soul." The "we" that Hervey refers to is the act collectively known as Lion Babe: herself and Lucas Goodman, the man behind the beats that, when paired with her sultry vocals, create the band's signature reimagined







makeup: mark edio at
see management using
nars cosmetics. nail
artist: jessica tong.

'70s sound.

Before making their first single, 2012's "Treat Me Like Fire," Hervey and Goodman were mere acquaintances, but working on that fateful track cemented their shared musical destiny. "From the moment she first sang, I knew she had something to say. I really admired that," says Goodman. Since then, Lion Babe have signed to Outsiders/Polydor Records, released their eponymous EP (which features their infectious Childish Gambino collab, "Jump Hi"), and toured with The Roots. They've caught the attention of everyone from Mark Ronson to the higher-ups at Fendi, earning them studio time with the former and a performance for the latter (not to mention an encouraging phone call from Rick Ross). Now, the duo are focused on completing their debut album, due later this year.

Both artists inherited a passion for music: While Goodman grew up listening to his dad's CD collection, equal parts The Rolling Stones and A Tribe Called Quest, music lessons were required in Hervey's family—an unsurprising mandate, given that her mother

is singer, actress, and former Miss America Vanessa Williams. ("You had to play a musical instrument," recalls Hervey. "I played the trumpet. And on top of that, I was in chorus.") But don't expect Hervey to rest on the laurels of her mom's career: She didn't even reveal her musical aspirations to Williams until the "Treat Me Like Fire" video premiered. And Hervey is quick to deny any connection between Lion Babe's sound and her mother's, but she does credit Williams for an embarrassing introduction to one of the band's major inspirations, Pharrell, after a Zumba class years ago. When Hervey and Goodman debuted their work, the super-producer was an instant fan, and went on to collaborate with them on "Wonder Woman," the unapologetically feminist anthem that has heightened anticipation for the Lion Babe album. And the wait will surely be worth it. "We're pioneering a generation," she says, glancing over between applications of eyeliner. "It feels like we're setting the tone for what's about to come."

mod world

turn on, tune in, and drop
out with beauty's it products.
by jade taylor. illustrated
by malin bergström

steal my sunshine

We have an irrational fear of tanning over here at NYLON HQ: "Will I end up looking like Tan Mom?" and "I thought I was supposed to look like a dead girl?" are actual things we've said out loud when talking about the subject. But, when Kate Moss backs something, we listen. Introducing St. Tropez's One Night Only self-tanners, available in light/medium and medium/dark, and worn by queen Moss herself. They're guaranteed to hold color up to 24 hours, easy to remove with soap and water, and make the perfect plus-one to late-night beach parties—or at least faking like you were at one. **st. tropez** one night only, \$16, sttropeztan.com

breathe me

Our mental image of summer in New York produces somewhat dreamy visions of strolling down brightly lit sidewalks, purchasing soft-serve ice cream, and feeling free wearing minimal amounts of makeup under the city sun. But with all the pollution, cigarette smoke, and free radicals bouncing around in the urban jungle, the most important thing (besides sunscreen) you should be feeding your skin this season is the Bliss Triple Oxygen Radiant Protection Energizing Serum. This lightweight serum shields skin against environmental aggressors, all while evening skin tone and softening fine lines. Even better: Because it's packed with vitamin C, it leaves behind a glowing complexion. Get ready for some major skin compliments. **bliss triple oxygen radiant protection energizing serum**, \$58, blissworld.com

velvet underground

Even for those who have never gotten cozy with a makeup artist, the advent of the beauty guru creates serious makeup kit lust. Thankfully, Make Up For Ever has just rolled out their brand-new Plexi-Gloss collection, an impressive range of 35 insane color-payoff lip lacquers—a must to add to any makeup arsenal. You can play it safe with the conventional clear and nude lippies, or get wild with the more intense shades of violet, black, and blue. Another benefit to these glosses is the applicator, which boasts a split-tip for effortless sweeping—safe enough to use with or without a mirror in hand. If you need us, we'll be busy glossing up. **make up for ever artist plexi-gloss**, \$19 each, sephora.com





it smells like girl

Marc Jacobs knows a thing or two about cute fragrance packaging—chances are, you have at least one of his bottles displayed on your vanity. And although we're huge fans of classics like Daisy, Lola, and Dot, we've fallen head over heels with his new olfactory creation, Mod. Inspired by the '60s, the bottle is designed with quirky black and white stripes, giving off some serious *Who Are You, Polly Maggoo?* vibes. Even cooler is that the scent isn't what you'd expect. Case in point: It's packed with magnolia, water lily, tuberose, and gardenia petals (Jacobs' favorite flower). Prepare to form a major perfume cloud around yourself. marc jacobs mod eau de parfum, \$90 for 1.7 fl. oz., sephora.com

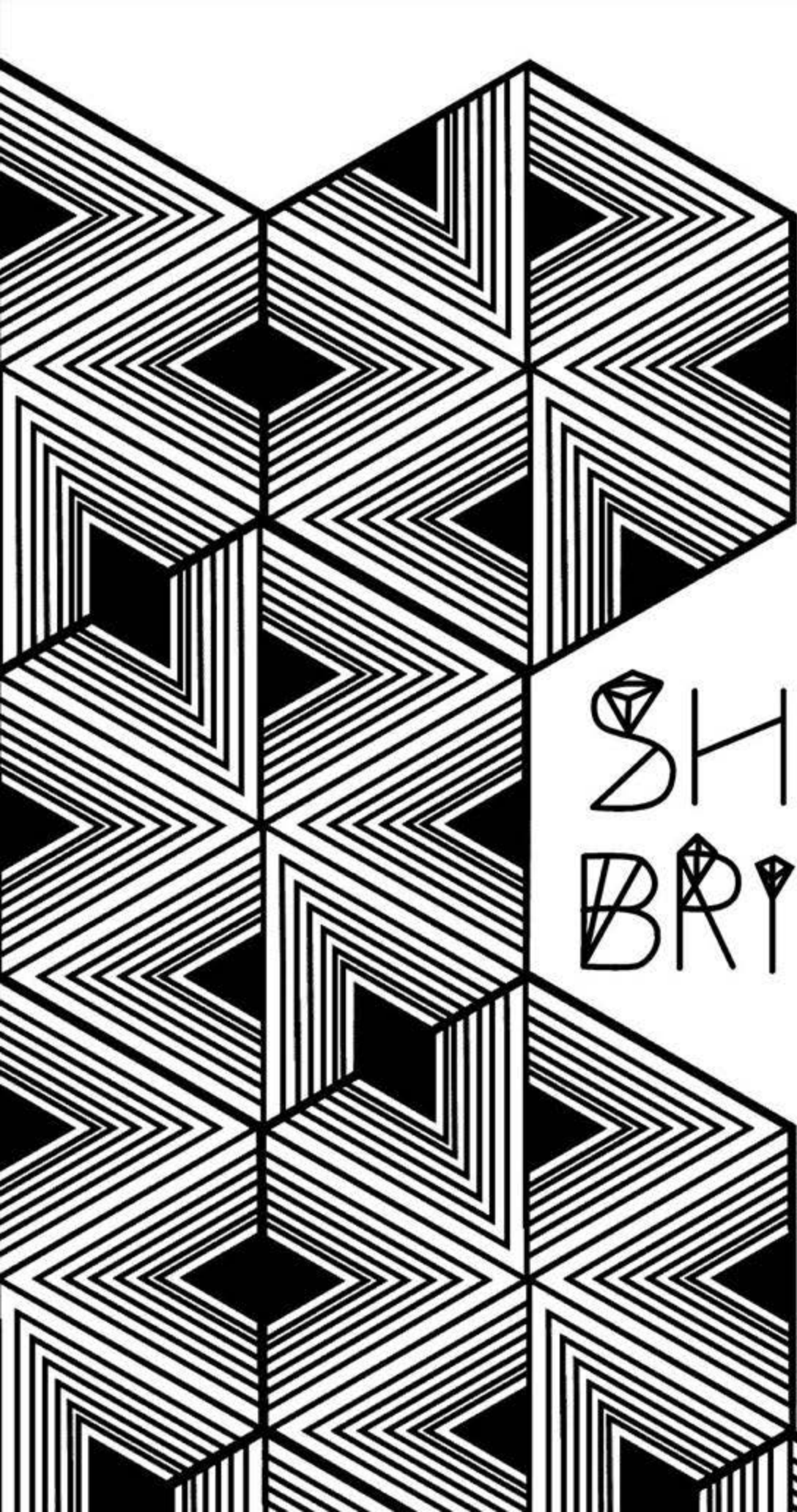
sea of love

Everyone knows how curly-haired ladies feel about a rainy day in the summer. Perhaps the most compelling argument to stay inside—even more than staying dry—is to avoid the frizzy, tangly mess your untamed mane becomes. Say hello to your hair's new BFF: Philip Kingsley's Swimcap—an ultra-soft conditioning treatment packed with yummy things like castor and olive oils to provide locks with maximum hydration. Whether you're packing up for a big international trip or just stopping by your local beach, you can be sure that your hair will look better than ever when you come back. philip kingsley swimcap, \$38, philipkingsley.com

bat for lashes

No longer just a symbol of backstage beauty, faux lashes are becoming increasingly more popular in girls' everyday makeup routines. Because, seriously, everyone looks better with a faux lash on—just as long as it's done right. Lucky for us, NARS just unveiled a collection of eight brand-new faux lashes that are versatile, reusable, and made entirely of natural fibers. Named for the order in which models walk the runway during fashion week, you can choose from Numero 1 to Numero 8 (the former was designed by Francois Nars himself), or mix and match to customize your very own eye-popping lashes. Eyelashes on fleek? We think so. nars eyelashes, \$20 each, narscosmetics.com





SHINE BRIGHT

YOU CAN'T PIN
MARINA AND THE
DIAMONDS DOWN.
BUT WHY WOULD
ANYONE WANT TO?
BY PHOEBE REILLY.
PHOTOGRAPHED
BY DAMON BAKER.
STYLED BY SANTA
BEVACQUA



clothing by
giambattista
valli. ring worn
throughout by
cartier.

"CAN WE DO ONE MORE?" ASKS MARINA DIAMANDIS,

poised behind a neon microphone stand. The singer-songwriter, better known as Marina and the Diamonds, is taping a musical segment for *Conan*. The ginger-coiffed host isn't around, but the room is nonetheless buzzing with staffers, one of whom balances on a ladder by the backdrop, fiddling with the moon.

Diamandis has already recorded two versions of "Forget," an arresting, mid-tempo confessional from her new album, *Froot* (out now on Neon Gold/Elektra), but she's not entirely satisfied: Her vocals—sensuous and intoning—were perfect, but she neglected to move very much at first, and was only starting to loosen up on the second go-round, holding the gaze of the camera and undulating her arms to the line "Ever since I can remember/ life was like a tipping scale." The crew honors her request, and a hair-and-makeup team rushes over for one last pat, pluck, and spritz.

Third time's the charm. Diamandis comes alive, swiveling her military-grade abdomen and pulling the neon stand to her side with a relaxed swagger. She looks pleased to have nailed it, not only because this is one of her first U.S. television spots in support of *Froot*, but also because, in some respects, this is a new style of performance for her. On the last Marina and the Diamonds album, 2012's *Electra Heart*, the singer affected a pop-star persona that she fully committed to: With a platinum wig and bubble-gum-pink pleated skirts, she practically took to the stage skipping. *Froot*, on the other hand, is a ripe, beautiful, and achingly sincere album. "It's a big jump," she says later. "I'm coming to grips with being OK just standing still for a song."

Today, the 29-year-old looks nothing like her former alter ego, in a copper-colored leopard-print pantsuit and black bandeau, her thick Brunette hair falling in natural waves around her shoulders. She smiles and thanks everybody as she heads back to the dressing room, but not before obliging a lucky audience member. Even in the middle of the

day, midweek on the Warner Bros. lot in Burbank, California, Diamandis has a die-hard fan—a teenage girl who played hooky so she could deliver a handwritten letter in person. Trembling, she says, "You're just the best. I tell my friends: 'Marina is the only artist I listen to.'" She secures no fewer than three hugs and several pictures, which is not unusual—the Diamonds, as the singer calls her fans, are a devoted bunch, and she engages them on a level that few artists do.

She can also relate. Last night, after one of Britney Spears's residency shows in Las Vegas, Diamandis met her teen idol—for about 15 seconds. "Dizzy and nauseous," she replies instantly when I ask how she felt then. We're making a beeline for the high-end Brookstone massage chairs in the *Conan* greenroom, which are capable of full-body Swedish treatments. Diamandis describes Spears as "shy," and speaks with the faintest regret that the circumstances were so artificial. After a minute of conferring over whether the machines are grabbing our calves a bit too firmly, she admits: "It's awkward—it would be different if she knew my music, and we were meeting as artists, you know?"

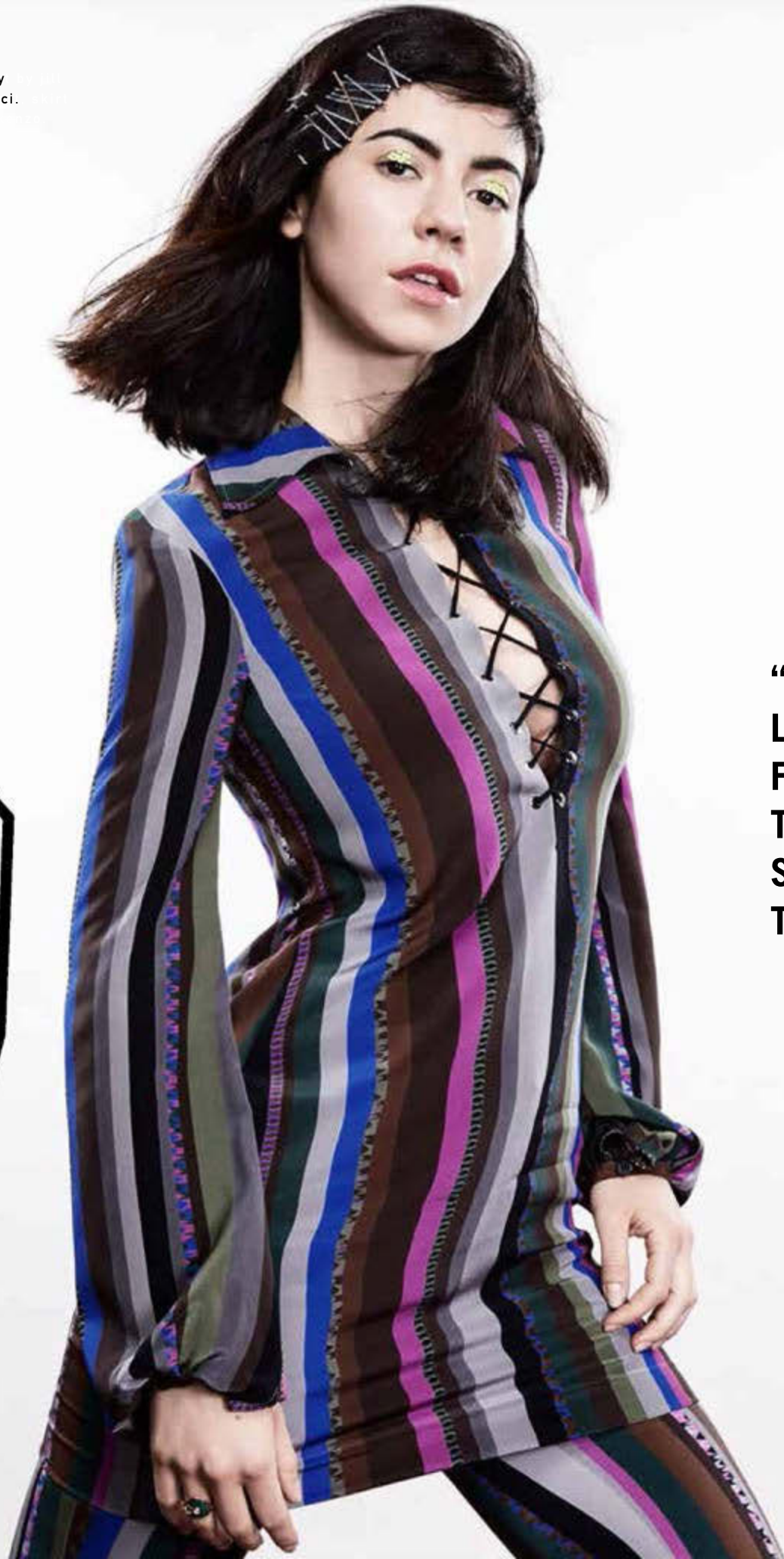
But the timing of her introduction to Spears is uncanny, considering the pivotal juncture that Diamandis finds herself at now: As the titular character from *Electra Heart*, she came closer to the orbit of the "...Baby One More Time" singer than ever before, working with bigwig co-writer/producers such as Diplo and Dr. Luke. "I was like, 'Am I going to pull this off if I just go and work with this guy?,'" she says. "That's what I was interested in exploring. And it bloody well did get me on the radio. I had a certain level of success, where it was about to tip, but it didn't quite." *Electra Heart*, her sophomore effort, entered the U.K. charts at No. 1, but moved just under 150,000 copies in the States. And if the intent was to subvert the vapid and corrupting influence of stardom, even Diamandis admits the distinction got blurred. Her collaborators were credible people in the industry, "but they just didn't really understand what I was trying to do," she adds. "And I was responsible because I was on the fence as well."

In that regard, *Froot* is more than just her third album: It's a statement

coat by holly
fulton. bra by
fortnight. skirt
by vionnet.



clothing by
emilio pucci.



**“THIS IS A
LIFETIME RECORD
FOR ME. I DON’T
THINK I’LL DO
SOMETHING OF
THIS ILK AGAIN.”**

of intent, a record written entirely by herself, and an official kiss-off to the hit-making industrial complex. "It's great to have Rihannas and Katys, but you also need people who are really purist and idiosyncratic," she says. "This is a lifetime record for me. I don't think I'll do something of this ilk again."

"Are you satisfied/ with an average life?" sang Diamandis on the opening track of her 2010 debut album, *The Family Jewels*—making it clear by the question that she was not. Growing up in the small town of Pandy in southeast Wales, where recreation meant either the pub or the sweet shop, Diamandis never dreamed of going into the music industry. She didn't sing, she recalls only a fleeting awareness of Madonna and Gwen Stefani, and besides, it just wasn't what people in Pandy aspired to.

Eventually, though, her mom got cable, and Diamandis discovered the video for "Oops!...I Did It Again." By age 19, the straight-A student was determined to become famous—thus the auditions for *The Lion King* and an all-boy reggae band, now a cornerstone in the Marina legend. (It's just as well that didn't pan out, because, aside from the logistical problems, they were never heard from again.) Eventually, her priorities shifted, and Diamandis took control of her own fate, attending no less than four universities to study vocal training, composition, and keyboards, but always dropping out before too long—much to the chagrin of her "academic-minded" father, she says.

Of this scrappy, ambitious period, Diamandis has said that she "happily sacrificed" friends and relationships. "I really felt like the two couldn't coexist, but perhaps that was an excuse for the fact that I had a bit of a social anxiety disorder," she says. "Any time anyone would ask me to hang out, I would say no. Publicly, I felt completely comfortable, but having a meaningful conversation would panic me."

It's a week after the *Conan* taping, and we're walking the grounds of Los Angeles' Griffith Observatory. Diamandis is dressed down, in blue culottes, a chambray shirt, and Converse sneakers. It's a gray and overcast Thursday, though it's still green to the singer, who has synesthesia and associates days of the week with colors. She pauses to note that the landscape here reminds her of Greece, her father's native country, where she lived for two years following her parents' divorce and where she first felt the urge to write,

inspired by nothing more than a desire to communicate.

Success came relatively quickly: In the spring of 2008, just three years after she had left Greece for London, the 22-year-old Diamandis was playing a sold-out show at Hoxton Square Bar & Kitchen in the south of the city with fellow up-and-comers Gotye and Nick Mulvey. It would be the gig that helped get her signed to Elektra/Atlantic Records. "She had this amazing voice and incredible personality, but she was trapped behind the keyboard," says Derek Davies, a longtime friend and co-founder of Neon Gold Records, who was in attendance, and soon after released the first Marina and the Diamonds singles *Stateside*. "It wasn't until a year later, when Atlantic was able to put a band together for a proper gig, that she was able to step into the spotlight and become the star that she is."

Diamandis and I head inside and find a seat in the Observatory's café. She is eye-level with the Hollywood sign, just a short distance away, which also happens to spell the name of one of her first-ever singles, a sassy criticism of the homogenizing aspects of the film industry. She enthusiastically pours French vanilla creamer into her coffee as I try to recall the lyrics, "Oh my god, you look just like Shakira/ No, no, you're Catherine Zeta/ Actually, my name's Marina," which she sang with all the confidence of someone destined for one-name notoriety.

In many ways, *Froot* feels like the natural follow-up to *Family Jewels*, except that her debut captured the yearning of a woman fresh out of her teens, and Diamandis is now on the precipice of 30 (which she's excited about, for the record). Her focus turned inward and she tuned out the ticking clock of her label, which wanted to harness *Electra*'s momentum by delivering another album quickly, because she thinks of her music as "documenting a life," and she needed some time to actually live.

Like *Electra Heart*, the new album is partially about a breakup—this time of her longest relationship yet (two years)—though she's coming at it from the other side. "With *Electra Heart*, I was definitely the heartbroken," she says. "With *Froot*, I was the...ender. It's a relief putting it into songs, but with *Electra* I loved it, because I was like, 'I hope he fucking hears these songs!' Whereas with this one I was like, 'I hope he fucking doesn't.'"

When she was ready, she sat down with British producer and self-proclaimed egghead David Kosten (Bat for Lashes, Everything Everything) in his recording studio in London. "I told her I wanted to make a record that says, 'Back off, motherfuckers,'" says Kosten, via phone. "Something that is hopefully untouchable in a creative way. She liked the idea, and that line—'Back off, motherfuckers'—is immortalized in song now ['Can't Pin Me Down']. Diamandis sent Kosten rough demos that he says "sounded like they had been recorded down a deep well," and over generous amounts of greasy food from nearby Portabello Road, "we made an album paying homage to Pat Benatar or *Like a Prayer*-era Madonna."

One of the standout tracks is the brooding burn number "Better Than That," which takes shots at a woman who may have had a dalliance with the singer's ex. Following some lyrical bread crumbs, fans have speculated the song is about another chart-topping British artist, and Diamandis lets out a hearty laugh when I ask her about this. "It's about a human," she replies, recovering. A human who's alive? "Yes. It's just calling facts on somebody."

Gossip aside, the bridge features the surprisingly melodic line "I'm not passing judgment on her sexual life/ I'm passing judgment on the way she always stuck her knife," a bold feminist statement, powerful in its negotiation of the twin temptations of outrage and degradation. "It obviously has some anger in it, but I want to make clear that I'm not slut-shaming," says Diamandis.

We get up to walk around and cruise past an exhibit on the moon's phases, where just moments earlier a tourist

“I’M INTERESTED IN HUMAN NATURE AND WHAT DECIDES FOR EACH PERSON WHETHER THEY ARE GOOD OR BAD. BECAUSE WE’RE ALL CAPABLE OF BOTH.”

had been challenging her baffled atheist nephew on the existence of God. (“Who do you think keeps you alive then?” she asked. “Modern medicine,” he replied.) The exchange recalls the best song on *Froot*, at least in my (and Kosten’s) opinion: “Savages,” a propulsive, poetic, synth-driven track that builds to the trenchant refrain “I’m not afraid of God/ I am afraid of man.” Though it was specifically inspired by the Boston Marathon bombing, it could easily be the catchphrase of our troubled times. “I think there is a universal energy that we’re all a part of,” says Diamandis when I ask about her own beliefs. “I’m interested in human nature and what decides for each person whether they are going to be good or bad. Because we’re all capable of both.”

We head into the planetarium to watch a light show about the aurora borealis, a.k.a. the northern lights, when the sky at the pole is infused with brilliant shades of neon green and purple. The Vikings mistook the lights for a fire bridge built by the gods, but they’re actually the result of a collision between the sun’s charged particles and the Earth’s magnetic field. Right? “I was concentrating on the visuals,” says Diamandis, laughing. “I’m wondering if I could put on a show here.”

In October, Marina and the Diamonds will embark on the Neon Nature tour. She says the idea was “to blend something artificial and something natural, like you do with your digital and your real life.” Audiences will catch glimpses of what’s to come—purple Astroturf, giant inflatable fruits—when she hits the festival circuit this summer, including high-profile stops at Sweetlife, Governors Ball, and Lollapalooza. “I want this year to be massive and to have an amazing tour,” she says.

At an industry show hosted by Pandora a few nights prior to our Observatory visit, Diamandis didn’t yet have any of these accoutrements, but a helpful Diamond handed over a watermelon-printed fan, which she utilized during the coyly confrontational old-school number “I Am Not a Robot.” There were about 100 audience members in total, including a YouTube

sensation and an AFI frontman (Joey Graceffa and Davey Havok, respectively). And somewhere among them were the young women who write Diamandis lengthy letters in multicolored ink, proving their cred by name-checking unreleased tracks and saying things like, *You were the main reason I became a feminist* and *You were the only one who seemed to understand how it felt to be really depressed*.

“Marina’s songs are so moving and intensely personal that they may impede universal commercial appeal,” Davies had told me, “but they foster an intense relationship with the listeners.” Diamandis understands this, and creates a world for her admirers to step into, full of tactile objects and DIY possibilities—much like the baby barrettes and candy necklaces of a generation prior, except now it’s homemade fruit headbands and Technicolor face paint.

As the sun sets on our day at the Observatory, I realize Diamandis has more in common with its founder, Griffith J. Griffith, than just their Welsh heritage. Griffith donated the land and commissioned the building, believing that “if all of mankind could look through that telescope, it would change the world.” Diamandis certainly shares this for-the-people mentality. Running contrary to the surprise-album strategy that has become almost routine for major artists, she created the *Froot* of the Month club, releasing one song per month beginning in late 2014 and leading up to the album’s release this past March. It was an unorthodox and single-forgoing move that allowed her

fans to be part of the album’s era—after all, for many of them, six months can mean the difference between a learner’s permit and a driver’s license. And it worked: People still bought the record, and it entered the Billboard 200 chart at No. 8.

Lately, though, Diamandis has also been thinking about life after the Neon Nature tour. “To do this kind of job, you have to have a certain level of self-interest, to work toward the common goal of *you* every day,” she says. “And that’s great when that’s all you want. But I think I want other things now.” What those other things are she isn’t sure. At the moment, it’s a glamping trip to Yosemite with her “special person” this weekend. But as to whether there will be another album in two years? Five? She can’t say. “I feel very satisfied,” she says. “I don’t know if I want this to be the focus of my life anymore. I badly need to be stimulated by other things now.”

Rest assured: She isn’t giving up music or her Diamonds. In fact, if anything, she’s thinking about how to better connect with them. “I’d way prefer going to schools and doing talks and engaging people in debates than touring for the rest of my life,” she says, ruminating out loud. Her 20-year-old self would be impressed by what comes next: “It’s actually just really nice to have normal conversations.”

jacket and pants
by dsquared², shirt
by dkny, shoes by
charlotte olympia.

hair: tony chavez at
tracey mattingly using
show beauty. makeup:
ozzy salvatierra at
streeters. nail artist:
stephanie stone at
nailing hollywood.



≡ ∴ ∇ ⊕ |||

SUN DAZE

mystical desert vibes
forever. photographed by
olivia malone. styled
by christine baker

⌚ ⊙ ≈ △ ∅



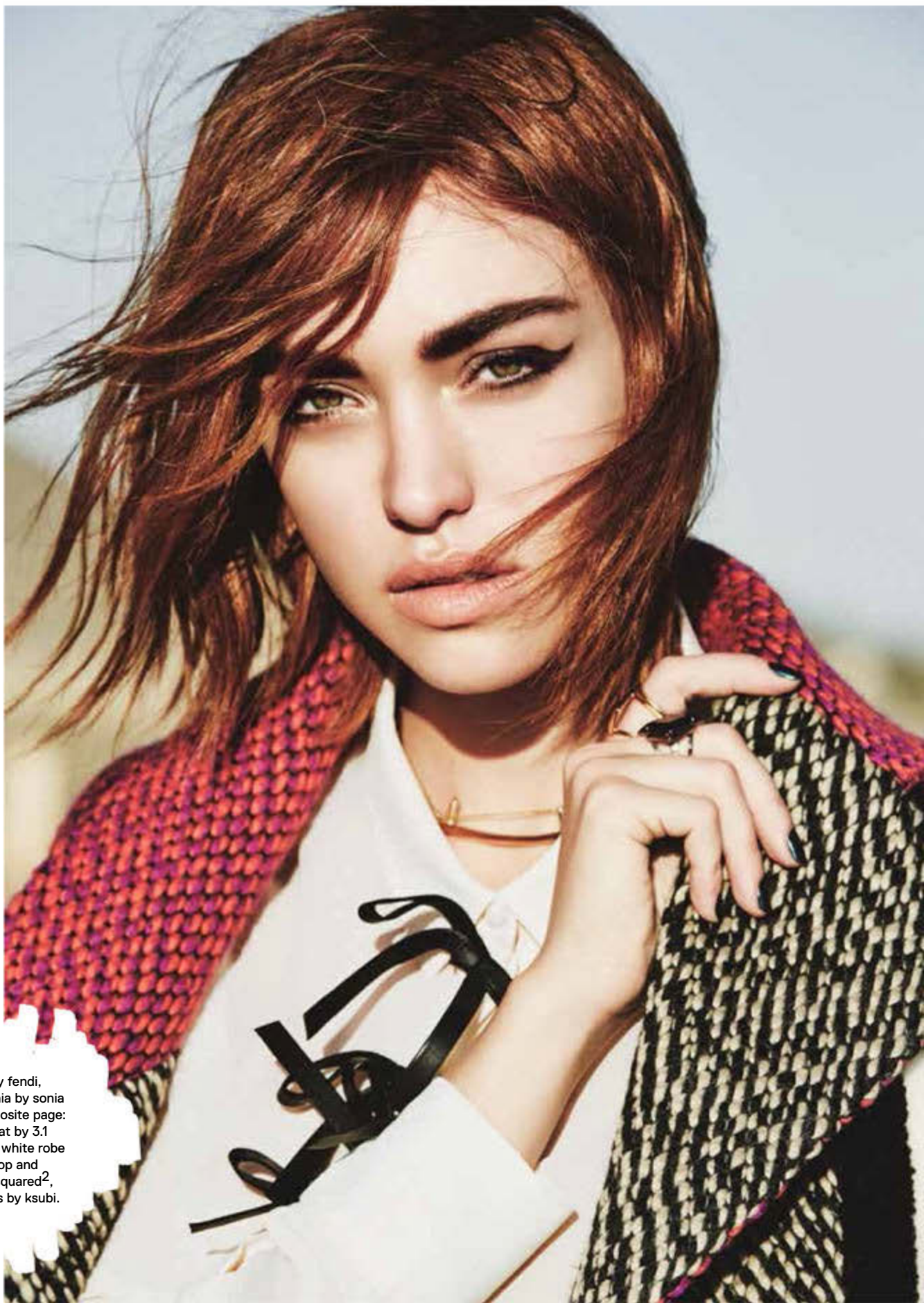
coat, pants, and scarf
by gucci, vest by
missoni, shirt by h&m,
ring on right thumb and
top ring on left middle
finger worn throughout
by vanessa gade, ring
on right pointer finger
and ring on right middle
finger worn throughout
by bliss lau, top ring
on left pointer finger
worn throughout by
renvi, bottom ring
on left pointer finger
and bottom ring on
left middle finger
worn throughout by
chandally.



cape by fendi, top
and pants by missoni,
shoes by john
fluevog, neck collar
worn throughout by
bliss lau, necklace
worn throughout by
monika knutsson.
opposite page: top
by zac by zac posen,
pants by h&m.







sweater by fendi,
top by sonia by sonia
rykiel. opposite page:
striped coat by 3.1
phillip lim, white robe
by h&m, top and
skirt by dsquared²,
sunglasses by ksubi.

coat by
dsquared²,
skirt and top
by chloé.





coat by fendi, pants
by 10 crosby derek
lam, shoes by john
fluevog, socks by
topshop, stylist's own
vintage scarf.



poncho by
3.1 phillip
lim, top by
missoni,
sunglasses
by le specs.



poncho by chloé, dress by
valentino, shoes by john
fluevog, socks by missoni.
hair: luke chamberlain at
forward artists. makeup:
kali kennedy at art mix. nail
artist: stephanie stone at
nailing hollywood. model:
cora keegan at next.



from left: jacket and top by diesel, skirt by bebe, shoes by nicholas kirkwood, belt by h&m, clutch by edie parker, necklace by bond hardware, model's own rings; jacket by diesel, dress by asos, shoes by nicholas kirkwood, clutch by edie parker, necklace by wouters & hendrix; jacket by diesel black gold, dress by asos, shoes by nicholas kirkwood, clutch by edie parker, earrings by bond hardware.

greaser girls

HANGIN' TOUGH
IN ROCKABILLY-
INSPIRED STYLES.
PHOTOGRAPHED
BY JIMMY
FONTAINE. STYLED
BY KAREN LEVITT





from left: vest and top by guess, skirt by jonathan cohen, shoes by h&m, earrings by bond hardware, leather choker by zana bayne, stylist's own denim bodysuit worn underneath; denim jumpsuit and shoes by diesel, leather corset by zana bayne, stylist's own headband, model's own rings. opposite page, from left: swimsuit by beach bash for tatyana, necklace by bond hardware, stylist's own earrings; top and shorts by guess, headband from screaming mimis.





from left: dress by fausto puglisi, stylist's own earrings; dress by fausto puglisi, leather bra by zana bayne; shorts by beach bash for tatyana, stylist's own top and belt. opposite page: jacket from screaming mimis, bikini by beach bash for tatyana, stylist's own headband, model's own rings.

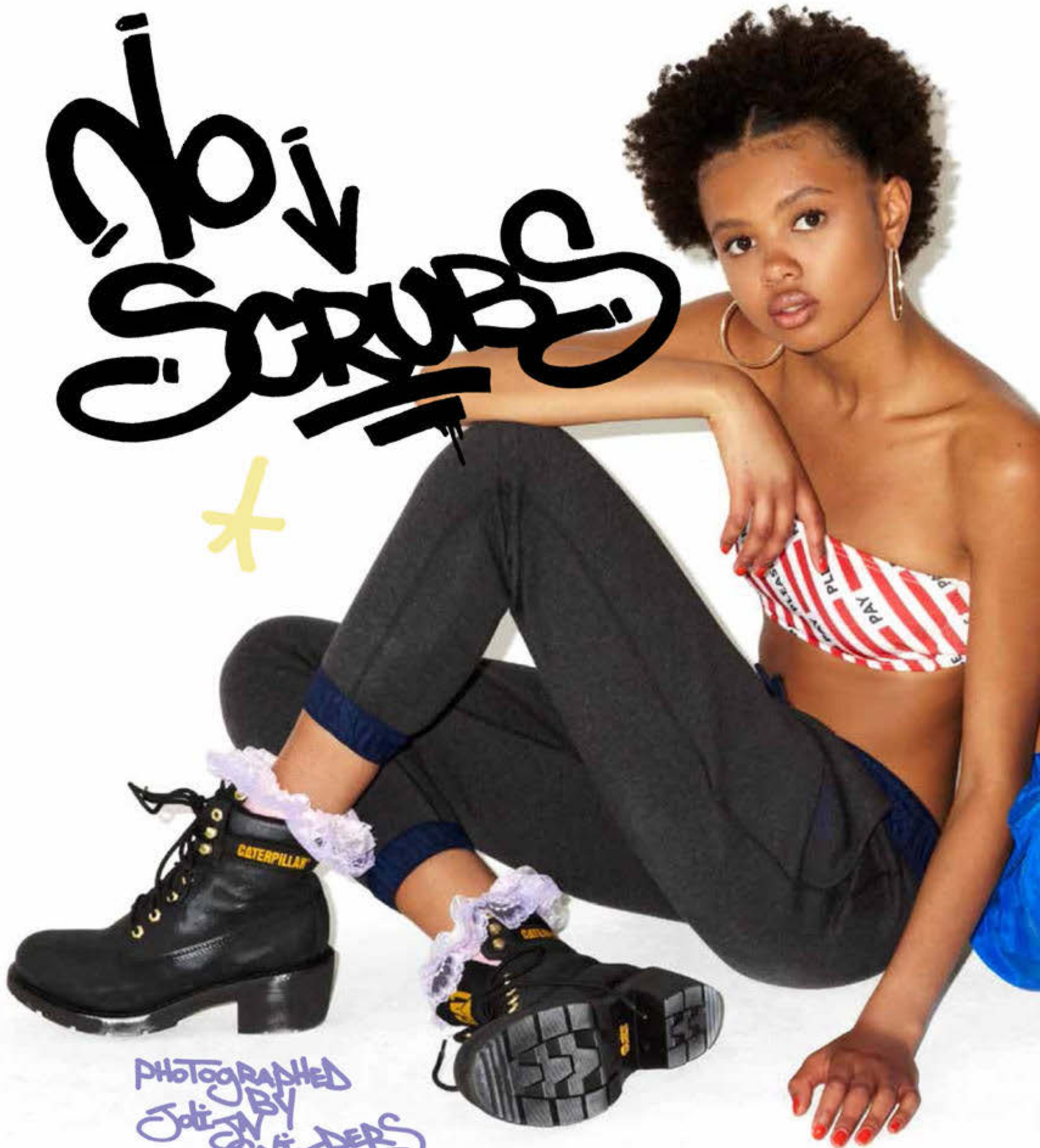


from left: swimsuit by kate
spade new york, clutch by
loeffler randall, thigh-high
tights by kaimin, stylist's own
earrings and necklace; jacket
by moschino, swimsuit by
kate spade new york, stylist's
own necklace.

dress worn as a top by missguided, skirt by stop staring, headscarf from screaming mimis, sunglasses by a-morir, hair: rick gradone, makeup: theo kogan, nail artist: jessica tong using cnd, painted tattoo artist: ol ash at magic cobra tattoo society, models: may hong and gwen lu at major, sherry q at one, nail assistant: narina chan.



Do
Scrubs



PHOTOGRAPHED
BY
Jodi
SWI
IDEAS

from left: top by
zddz, sweatpants by
sacai for nike, boots
worn throughout
by caterpillar, socks
by pum pum socks,
stylist's own earrings;
top and pants by
zddz, earrings by my
flash trash, socks by
pum pum socks.

THIS SUMMER,
GO HEAVY ON
'90S HIP
-Hop!

STYLED BY
JEANNE
ANNAN-LEWIN

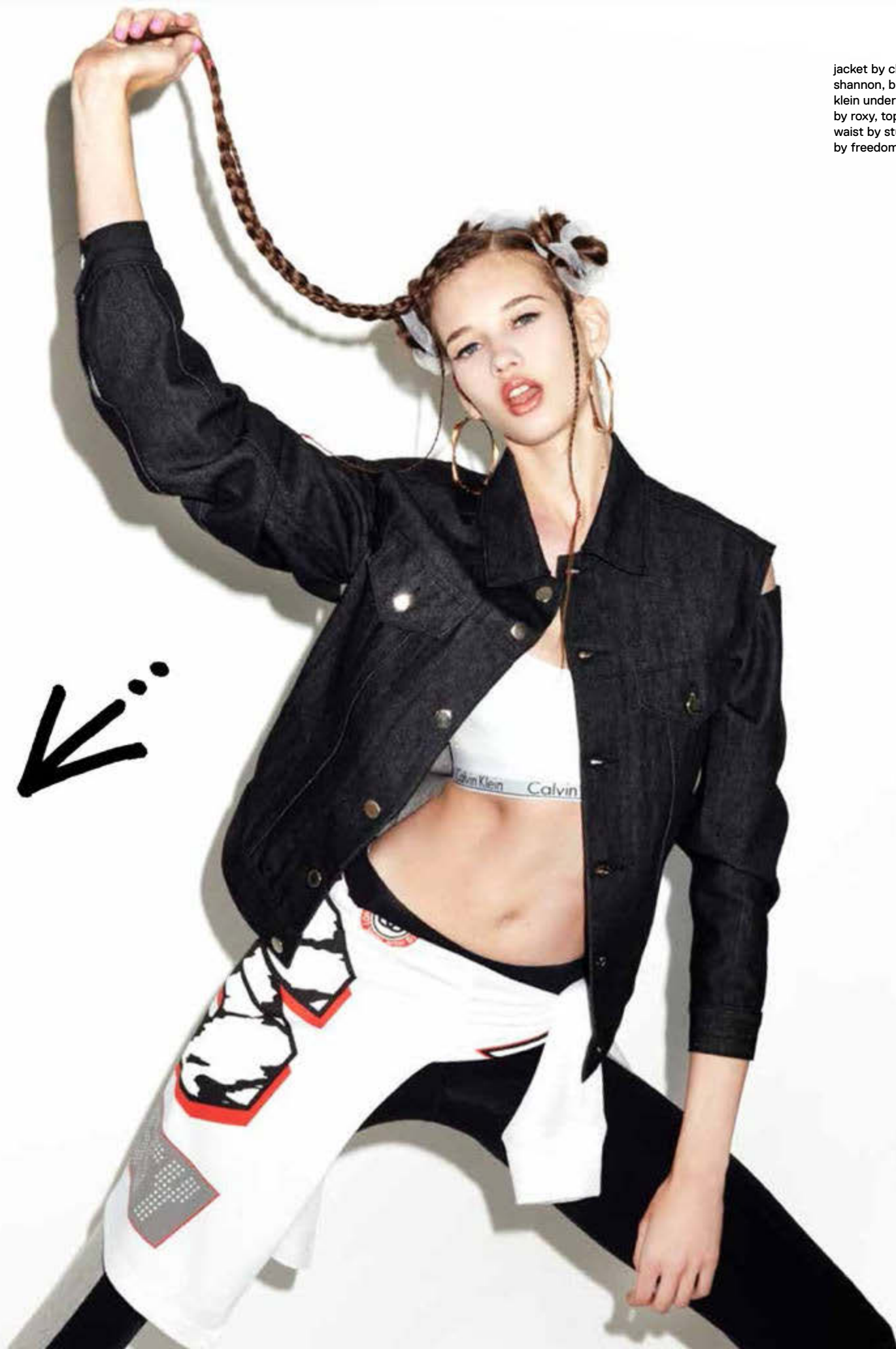
from left: overalls
by topshop, bra by
this is a love song,
earrings by my flash
trash, socks by pum
pum socks; top and
pants by christian
cowan-sanluis,
earrings by freedom
at topshop, bracelets
by chanel; jersey by
stüssy, shorts by
zddz, bra by calvin
klein underwear,
earring by ambush.





jacket by majestic
x billionaire boys
club, dress by
marques'almeida.

jacket by christopher
shannon, bra by calvin
klein underwear, pants
by roxy, top worn around
waist by stüssy, earrings
by freedom at topshop.



jacket by majestic x
billionaire boys club,
overalls by calvin klein
jeans, sequin bra by
christian cowan-sanluis,
earrings by my flash
trash, bag by chanel,
socks by pum pum socks.





jersey by majestic,
shorts by volcom,
earrings by freedom
at topshop.

from left: dress by
christopher shannon,
earrings by freedom
at topshop, socks
by pum pum socks;
hoodie by calvin klein
jeans, jeans by gap;
t-shirt from yrstore,
pants by mcq, earrings
by my flash trash,
bracelet by freedom
at topshop, socks by
pum pum socks.





bralet by tommy hilfiger,
pants by kevin geddes,
earrings by my flash trash,
belt by moschino. opposite
page, from left: bra by calvin
klein underwear, jeans by
ashish, earring by my flash
trash, vintage moschino bag
from nothing special; jacket
by kenzo, bra by calvin klein
underwear, shorts by levi's,
earrings by freedom
at topshop.

hair: nicole kahlani at the
book agency. makeup:
danielle kahlani at the book
agency. manicurist: zarra
celik at lmc worldwide.
models: poppy and jenna at
select, ayanna at premier.



NEW WAVE

WHEN MUSIC AND FEMINISM INTERSECT,
THINGS CAN GET A LITTLE FUNKY.

From the "Sister Suffragette" scene near the start of *Mary Poppins* to riot grrrl to girl power to "Goodbye Earl" to a flashing F-word in lights behind Beyoncé as she closed out last year's MTV Video Music Awards, music and the women's movement have long shared the stage. But like the best songs, feminism has always been a bit messy, right down to semantic confusion over what the word actually means. Now seemed as good a time as any to take a deep dive into the movement and its soundtrack, so we invited some of our favorite artists, activists, writers, and scholars to an old-fashioned roundtable (er, email thread) on the topic—and then conspired to create a really badass playlist.

MELISSA GIANNINI

WHAT IS A FEMINIST?

JULIANNE ESCOBEDO SHEPHERD:

Generally, I think a feminist is someone who not only fights for equal rights for all genders and persuasions but also for social justice across the board. Can't have one without the other, not interested in feminism that isn't deeply intersectional.

ELIZABETH KEENAN: "Feminist" is a word that describes someone who wants equality for women, but the movement hasn't always been as inclusive as the word, and it hasn't always recognized differences between women.

JULIANA HUXTABLE: A feminist is someone who seeks to understand the ways patriarchy has modeled the world around us, and actively, as a result of that understanding, seeks to change those structures. It centers on issues like wage gaps, reproductive freedom, fighting for the representation and empowerment of trans and gender-nonconforming people. I am as much a feminist as I am an anti-racist, and as much as I realize the structures of class and how they influence the world around me.

ARE YOU ONE?

All answer with a resounding "Yes!"—though Julianne feels more attuned to Xicanisma, as it speaks more specifically to her Mexican-American upbringing. And to Elizabeth, it's important, both in her academic work and real life, to be an intersectional feminist: "Flavia Dzodan said it best—'My feminism will be intersectional, or it will be bullshit!'"

DID MUSIC INTRODUCE YOU TO FEMINISM?

MEREDITH GRAVES: Sort of. My mother and father raised me to understand the need for feminism and the troubles I'd face throughout life as a woman, but they also raised me in an extremely rich musical environment—my mother was a musical theater actress and my dad is a notoriously huge music nerd who favored performers like Debbie Harry, Kim Gordon, Janet

Jackson, and Diana Krall. In this way, I grew up understanding stage performance as a place where women could be centered in the conversation.

LAUREN MAYBERRY: I definitely became more aware of feminism through pop culture in my teens. Artists like Le Tigre, Sleater-Kinney, Liz Phair, and any pseudo-feminist character in '90s teen movies. Lelaina in *Reality Bites* wanting to be a filmmaker and an artist was very inspiring to a young me, and I remember hunting down all the books and records that the Kat Stratford character has in *10 Things I Hate About You*. Part of me used to wish I had a more intellectual "introduction to feminism" story, but now I think that making feminism open and approachable is important. Sites like Feministing are invaluable in terms of placing feminism in a relevant and topical world, especially for younger women.

JULIANA: I was introduced to feminism through my high school debate coach, and I studied it throughout college (I was a Judith Butler fanatic). Music-wise, I was raised on gospel, R&B, and Southern hip-hop, and I had access to the radio and dance music at Barnes & Noble, LOL. Through R&B and hip-hop, I discovered a certain type of female strength that I identified with—I'm thinking of Mary J. Blige's *What's the 411?*. Even though the album is largely about a relationship with a man, her agency in narrating—and that celebration of what so many single black women went through—was powerful, as was her aesthetic. In high school and college I was exposed to artists who explicitly identified as feminist, and I was deeply influenced by them—so many female MCs, the riot grrrl movement, M.I.A., and (if I may fan out for a moment) Peaches were inspiring to me.

PEACHES NISKER: I became a feminist through music by turning a negative into a positive. I loved so many classic rock songs that were all objectifying women, treating women like meat. Only "sweet little 16" girls were worth obsessing over. I started to question what I was singing along with—how I was participating in

the male gaze even if I didn't want to. It is precisely why I make the music I do, and when I started I made sure that I established the whole world as my own. Me as producer, writer, and performer.

ELIZABETH: Music didn't lead me to feminism, but it was my mixtape for the journey. My first record was Blondie's *Autoamerican* when I was five, and I wanted to grow up to be Debbie Harry. At my Catholic high school, while I was arguing with my teachers about reproductive rights, I was listening to '90s alt-rock. Some of the women I was listening to *didn't* call themselves feminists, like Juliana Hatfield. It bugged me that I identified with her music, and *she* didn't identify as a feminist! (What can I say, I was 15.)

WHEN OUR HEROES DENY THEY'RE FEMINISTS, THE INTERNET OFTEN RESPONDS WITH A PUBLIC SHAMING. A RECENT NYLON COVER STAR SAID SHE WAS FOR SISTERHOOD BUT DIDN'T LIKE THE FEMINIST LABEL, AND THOUGHT WE SHOULD FOCUS ON ISSUES LIKE GENOCIDE RATHER THAN "THE SMALL THINGS ACTORS SAY." SHE WAS SPEAKING TO THE OUTRAGE THAT FOLLOWED HER INITIAL DISMISSAL. IS THERE VALUE IN CALLING SOMEONE OUT FOR SUCH STATEMENTS?

MEREDITH: Ahh, this sort of drives me nuts because, if you look past her initial knee-jerk reaction, any genocide is inherently a genocide of women. Women are a key tool used against nations in war—we're just passing the one-year anniversary of the Boko Haram kidnappings, and if, like me, you

MEET THE PANEL



JULIANNE ESCOBEDO SHEPHERD

music critic and culture editor at Jezebel



MEREDITH GRAVES

frontwoman of Perfect Pussy, founder of Honor Press



JULIANA HUXTABLE

DJ, artist, writer



ELIZABETH KEENAN

feminist musicologist



LAUREN MAYBERRY

writer and frontwoman of Chvrches



PEACHES NISKER

electronic musician and performance artist



consider the capitalist and colonialist actions of the U.S. military in the Middle East to be a genocide, look at the statistics on rape as a tool of war. There's less value in calling out actresses for making goofy "sisterhood not feminism" statements, but there's implicit, important value in using those statements as a jumping-off point for larger conversations about women and their role in issues of international importance. Regarding the issues as separate is indicative of a certain white, Western brand of feminism that identifies itself as being concerned with (some of) the rights of (white, middle-class-ish, usually educated) women here in the U.S. Women outside the U.S. are women, too, and if feminism serves all women, then feminism is important to the conversation about genocide.

JULIANNE: Agreed, Meredith—that statement is Oppression Olympics, full of false equivalencies, as well as being dumb as hell. But also, I think there's no reason to excoriate anyone for not embracing the term "feminism" if they believe in, and fight for, its tenets. There are many reasons a person wouldn't want to call themselves a feminist, some of which have to do with the feeling that institutional/establishment feminism has excluded them (i.e., Womanists, Xicanistas, etc.). I think if you walk the walk, it doesn't necessarily matter how you talk the talk.

MEREDITH: Yeah, that's exactly it. You're so goddamn smart. And not to make this about dudes, but I get waaaaay red-alert-y every time a guy refers to himself as a feminist

(seriously, nine times out of 10 it's like, nope), but I know tons of dudes who walk the walk and don't feel the need to broadcast it.

PEACHES: I don't see how any woman can say she isn't a feminist in some form. It's saying she hates herself. But men do need to take an active role in feminism. They need to call themselves feminists. There need to be men-only discussions on feminism. I want to see them come forward as feminists, change their conversations, and speak out. What if a JT LeRoy situation happened, and we find out that one of the most incredible feminist books was written by a man? Would we no longer find this book as helpful as we did when we thought it was a woman writing it? I'm sure some of you are even angry at me for bringing up men this way and wondering why I am giving them more attention.... I think we have to be inclusive. I think it's even harder but necessary.

JULIANA: I find it really sad that so many younger people are dis-identifying with feminism. There's been a bit of a regression culturally in terms of gender, and it's shocking to see people like Katy Perry say she's not a feminist because she has a boyfriend, essentially. It's nonsensical because, like what Peaches said, it means you hate yourself on some level. I do think a lot of people have no history of what feminism is so they have terrible reductive ideas that boil down to "women who hate men." I love the way that bell hooks deals with the inclusion of male experiences in

The Will to Change. I think men can be pro-feminists or allies and need to be addressing the ways they perpetuate so much of what goes on. It's weird knowing when/how that should play out, but I do think there's an aspect of male introspection that feminists are in a position to provide insight to. I don't really have any conclusions to this, as I personally am a bit exhausted dealing with trying to "explain" or "justify" feminism.

LAUREN: Whenever I get exhausted by having to justify my stance as a feminist to people, I come back to this Kathleen Hanna quote: "I would much rather be the 'obnoxious feminist girl' than be complicit in my own dehumanization."

ELIZABETH: Part of my point about Juliana Hatfield was that, well, I was 15 and having my own knee-jerk reaction! Now that I'm older, I'm more understanding of why a lot of women wouldn't call themselves feminists. On the other hand, I admit to still feeling a little stab in the heart when people from a position of relative power dismiss feminism without knowing what it is, or what it's struggling to be (feminism is, after all, made up of imperfect humans). It's very easy to make those false equivalencies in a way that ignores injustices. And, at the same time, I realize that everyone comes to things in their own time and in different ways (like Taylor Swift, for example). I don't want to tear anyone down, but to give people room to understand that these things are connected.

A FEMINIST PLAYLIST

1963

"YOU DON'T OWN ME," LESLEY GORE

My childhood soundtrack was the oldies station my dad listened to, so I picked out songs as personal anthems that were feminist-ish, like "You Don't Own Me," and ignored others, like "Judy's Turn to Cry." (Because making a dude jealous to get him back after he cheated on you at your party? Yuck.) EK

1967

"RESPECT," ARETHA FRANKLIN

Otis Redding may have written it, but Aretha Franklin's version killed it. Side note: Somewhere in the world exists a VHS tape of my high school crew lip-syncing and dancing to this song in front of a very pro green-screen setup at the mall. MG

1975

"THE PILL," LORETTA LYNN

Even though several country stations refused to play it, this ode to birth control is one of Loretta Lynn's most popular songs. MG

1980

"HIGH SCHOOL CONFIDENTIAL," ROUGH TRADE

Carol Pope was a huge revelation for me as a 14-year-old in Toronto. She was tough and androgynous, and had a hit song about being in love with another girl in her school. Lyrics like, "It makes me cream in my jeans when she's coming my way" screamed out of the radio and into my brain. It changed everything for me! It single-handedly changed how I perceived pop music and the possibilities for girls like me. PN

1986

"CONTROL," JANET JACKSON

I got my strong-woman values by example from my mom and *tías* and grandma, but those tenets were first explicitly articulated to me through Janet Jackson's "Control"—what I later learned to be "agency." JES

1990

"EXPRESSION," SALT-N-PEPA

Blacks' Magic was an intersectional rap album if there ever was one, and "Expression" had some of my favorite lyrics of all time: "I'm not a man/ But I'm in command./ Hot damn/ I got an all-girl band." JES

ANNIE LENNOX CALLED BEYONCÉ "FEMINIST LITE" (AND THEN APOLOGIZED), BUT BEYONCÉ'S FEMINIST SIGN AT THE MTV VIDEO MUSIC AWARDS WAS KIND OF UNDENIABLY POWERFUL. NO?

LAUREN: I have been caught in an endless thought spiral about the Annie Lennox comments on Beyoncé, to be honest. Everyone has the right to an opinion and no one woman's feminism is the same as another's. But I just don't feel like women should be berating other women about whether they are "good" or "bad" feminists. Whether we agree with how someone like Beyoncé presents herself as a female, as an artist, or as a businesswoman, the fact that such high-profile people are now unashamedly using the word "feminist" is a big deal in my view, especially when they are communicating with a young audience whose ideas on these things are still forming.

MEREDITH: When I see women critiquing other women's politics, I generally just regard it as reactionary behavior patterns developed as a result of being raised in a culture that hates women. Doesn't make it right, though—and also, I laugh in the face of anyone who critiques Beyoncé because... Jesus. Why?

ELIZABETH: With Beyoncé's critics, I think the thing that strikes me the most is the racial component. It's huuuuuge that Beyoncé, as an African-American woman with a giant fan base, is willing to publicly identify as a feminist. But it seems like every time she does something, she gets slammed for being not "real" enough. It was even more obvious in the Beyoncé vs. Beck conversation, which, ugh, don't get me started on how people did the white,

male auteur thing to say he deserved the Grammy over Beyoncé (who, you know, had producers and collaborators).

JULIANA: I'm excited that Beyoncé and bigger artists are using the term "feminism," but I find myself asking, "What are they representing/claiming?" I worry about the idea that feminism is about just doing what you want with no sense of consciousness or awareness of political realities, etc. There's this odd moment where the focus of public discussions on feminism is about twerking and Beyoncé? It's like, the Equal Pay Act was repealed, there is a literal war on abortion access in so much of the country, trans women are being murdered at insane rates even as we become more "visible"...and the biggest focus of feminism is on pop-cultural moments that, to me, do nothing for advancing a feminist agenda.

QUESTION FOR THE MUSICIANS: HAVE YOU INCORPORATED YOUR BELIEFS ON EQUALITY INTO YOUR OWN MUSIC, AND IF SO, HOW DID THAT PLAY OUT?

MEREDITH: I incorporate my beliefs into everything I do in some way. Even though the word "feminism" never appears in our lyrics, I think the themes I deal with—along with the fact that I'm making vulnerable, sensitive, violent hardcore (a generally male-dominated genre) about the trauma I've experienced at the hands of men—translate just fine.

JULIANA: I try to incorporate feminism into my practice as a DJ by being conscious of the play between pleasure and the way that politics are disseminated in music. So I like to play women and queer artists a lot, find

female versions of songs when it's difficult to stomach the male-written and -performed lyrics. It's nuanced because there's a sense of racial and global awareness that I bring. I also support female, gender-nonconforming, and POC performers when I do showcases and in my mixes.

WOMEN HAVE BEEN MAKING MUSIC FOR AS LONG AS MEN HAVE, BUT IT SEEMS LIKE THERE ARE MORE BANDS BEING STARTED BY WOMEN THESE DAYS. ARE ORGANIZATIONS LIKE GIRLS ROCK CAMPS TO THANK? WHAT ELSE?

PEACHES: I love how women with power are taking control. Meryl Streep just announced screenwriter workshops for women over 40! Robyn is starting a festival to promote women in technology. Right now I am obsessed with female comedians dishing it out with the same venom as macho rappers. I don't hate macho rappers. It sickens me and fascinates me and fuels me to continue what I do. But female comedians are unabashedly cutting through and cutting it down. *Broad City* is a post-gender world! Adrienne Truscott and her incredibly funny *Asking for It* one-woman show about rape. These are issues that only women can bring forth and, done well, can change attitudes. The vulnerable but strong breakup albums of Björk and Nicki Minaj. The powerful breakup book of Kim Gordon [*Girl in a Band*]. I would like to mention that my predictive text did not recognize the word intersex. It recognizes testosterone but not estrogen. I had to teach it these words. "Menopause" and Viagra are getting funding, but information about menopause is still a silent issue. How are we still dealing with these issues in 2015? But we are, and we cannot forget it.

1991

"YOU CAN'T PLAY WITH MY YO-YO," YO-YO FEAT. ICE CUBE

My favorite song of all time, it touches on feminist autonomy, black self-love, and the sublime unbothered and unequivocal dismissal of suckas. Also: references to Cisco and that "real small gat in my purse." Hallelu, hallelu. JES

1993

"REBEL GIRL," BIKINI KILL

Pretty much any song by Kathleen Hanna and Co. would fit on this list, but this one might be the most directly apropos. MG

1994

"U.N.I.T.Y.," QUEEN LATIFAH

Twenty years before any Hollaback videos (or Hollaback response videos), Queen Latifah was punching a street harasser in the eye and asking, "Who you callin' a bitch?" because you gotta let 'em know. MG

1996

"IF U CAN'T DANCE," SPICE GIRLS

I was obsessed with Spice Girls, and I actually think the Girl Power moment was really powerful for a lot of people. It definitely was for me. JH

2001

"'97 BONNIE & CLYDE," TORI AMOS (EMINEM COVER)

A good song is rarely ever, er, militantly one-sided. And sometimes it takes a woman singing a violent, misogynistic song—the same voice that sang "me and a gun and a man on my back"—to hear the male confusion inside the male rage. MG

2007

"IT'S A MAN'S MAN'S MAN'S WORLD," CHRISTINA AGUILERA (JAMES BROWN COVER)

A different kind of cover, but also a worthy way to spend the next three minutes of your life: rewatching the vocalist's flawless, multilayered tribute at the '07 Grammys. MG

AFTER THE DROP

AS DIPLO, HE'S MADE VIRAL VIDEOS WITH MADONNA AND PRODUCED BEATS FOR BEYONCÉ. AS EDM POWERHOUSE MAJOR LAZER, HE'S ANCHORED FESTIVALS WORLDWIDE AND PRODUCED HIS OWN ANIMATED SERIES. AND AS THE MAD DECENT LABEL MOGUL, HE'S RESURRECTED THE BLOCK PARTY. BUT AS WES PENTZ, HE'S ONLY JUST BEGUN EXPLORING THIS BRAVE NEW WORLD. BY NICOLAS STECHER. PHOTOGRAPHED BY SHANE MCCAULEY



"We were like, 'Yo, the river's getting kinda fast—maybe we should swim to the side and get out of here!' But we couldn't, the water was getting so crazy. I remember seeing this little Tibetan girl on the hillside, screaming because she saw two people floating by her. And I'm dying at this point, like, I'm getting dragged deep into the water," says Diplo, growing more animated as he spins his tale. While the story sounds like something out of a John Irving novel, as so many of Diplo's anecdotes do, it was just another transcendent moment in a life steeped in exploration and cultural crate digging. This one taking place in the Himalayan town of Rishikesh, when, barely 20 years old, he and his mate rode their motorcycles to the Ganges River for a swim. Things apparently turned south quickly.

"I'm being thrown around the rapids so much that I get dragged far down. It's pitch black; I can't see any light anymore. I give up my breath. I'm just like, *I'm done*," he says. "Then all of a sudden I get pushed up to the air again, I puke my water out and somehow pull myself up on this rock, barely, the water rushing by me. I can't even move my body, my energy level was so low, and there's blood dripping all over like crazy because these rocks are just cutting, slicing into my chest. It took me 10 minutes to kinda regain consciousness."

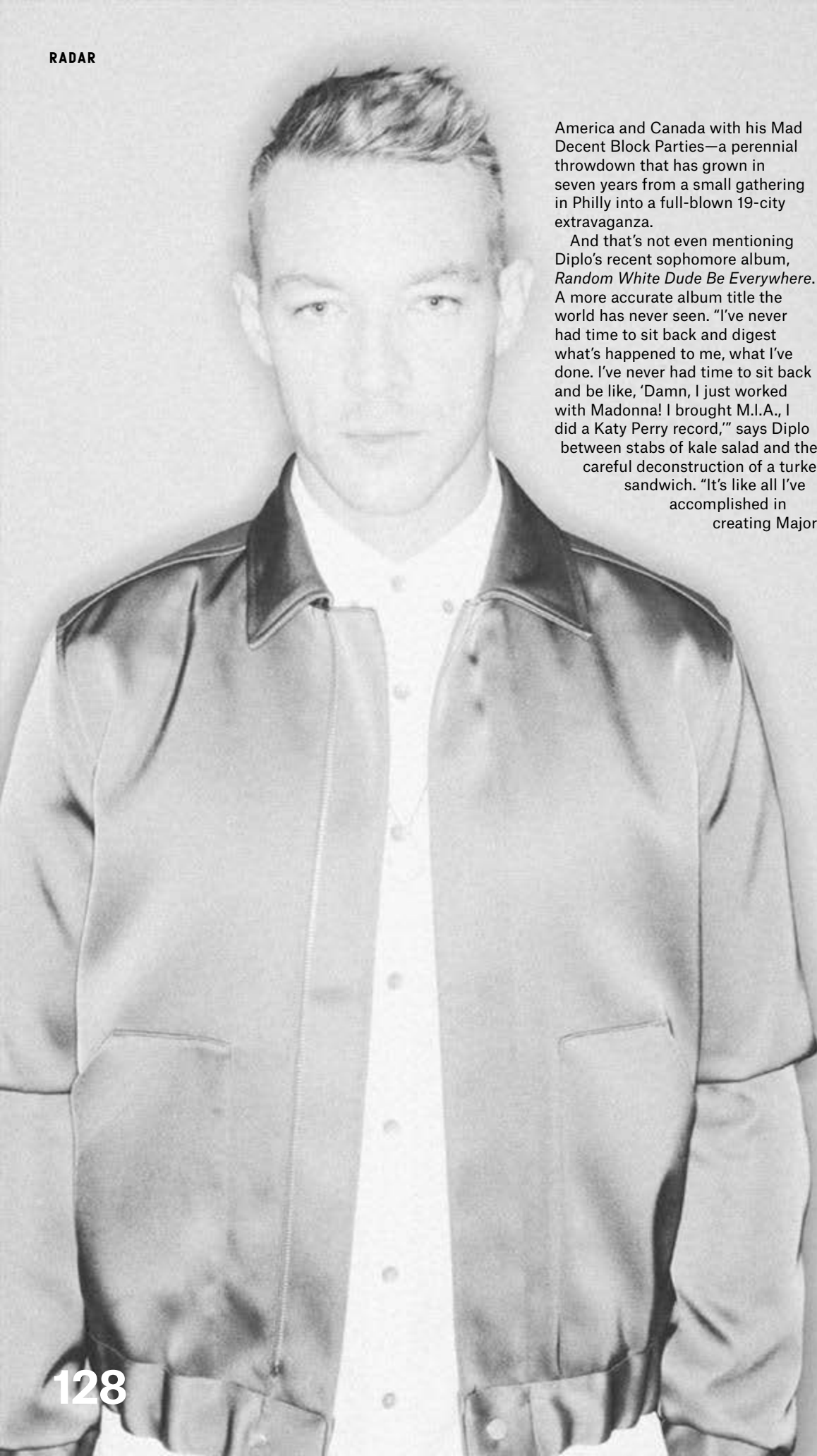
You ever think that you actually died there on that bloody rock, I ask, and this is all just a lucid, post-Ganges dream? "A dream?" he asks, blue eyes flickering around the room, wondering the thought aloud for the first time. "That would suck so bad!" he laughs. "That would really be like a bad dream. Because I think I have a lot more to do."



Considering all that Diplo has accomplished in the decade and a half since that Himalayan whirlpool, it's sort of alarming to think of what he might still have in store. Sitting in this bright, airy photo studio just off the Sunset Strip, he seems as far away from a bloody rock on the Ganges as possible. The flip-flops and baggy black T-shirt may be similar, but very little else.

In 2015 alone, Diplo's got a lot going on. Together with Skrillex, he released an album in February under the moniker Jack Ü. The lead single, "Take Ü There," with Kiesza was followed by the Justin Bieber crooner "Where Are Ü Now." Combined, the tracks have over 20 million views on YouTube alone. His dancehall-EDM hybrid act, Major Lazer, dropped its third studio album, *Peace Is the Mission*, on June 1. "Lean On" with DJ Snake and Danish singer MØ has been massive, and "Powerful"—boasting Ellie Goulding on vocals—promises to light up dance tents across the globe.

Then there's *Major Lazer*, the show, anchoring FXX's late-night *Animation Domination High-Def* program block. Hitting its mid-season stride, the neon-psychedelia-infused cartoon is essentially what a pro-weed PSA would look like on whatever planet the Thundercats are from. And all summer Diplo will be touring across



America and Canada with his Mad Decent Block Parties—a perennial throwdown that has grown in seven years from a small gathering in Philly into a full-blown 19-city extravaganza.

And that's not even mentioning Diplo's recent sophomore album, *Random White Dude Be Everywhere*. A more accurate album title the world has never seen. "I've never had time to sit back and digest what's happened to me, what I've done. I've never had time to sit back and be like, 'Damn, I just worked with Madonna! I brought M.I.A., I did a Katy Perry record,'" says Diplo between stabs of kale salad and the careful deconstruction of a turkey sandwich. "It's like all I've accomplished in creating Major

Lazer and traveling the world and doing Mad Decent Block Parties, I've never sat back and thought about it. But you honestly can't, you just can't. Because you're only as good as your last record."

You could say he's EDM's Forrest Gump, that one white guy who turns up all over the place. But just like that epic swim in the Ganges, the course hasn't been easy. Nor has it been calculated. Rather, his path has seemed more instinctual, a gut chase that's led him around the planet a couple dozen times. From growing up in Florida to his days throwing the legendary Hollertronix parties in Philly. From shaping M.I.A.'s early sound as her producer (and ex-boyfriend) to filming baile funk documentaries in Rio de Janeiro. From putting on soca concerts in Trinidad to cutting reggae records in Kingston to barely surviving white waters in Rishikesh. The idea has always been the same: flip over rocks, and see what cultural ores reside underneath.

All of it, everything, in one form or another, has been about exploration for Diplo. Discovery.

"I think naturally we come from similar backgrounds, in the sense that we spent a lot of time growing up traveling, making music with a lot of different people," says Skrillex about the explorative kinship he shares with Diplo. "And I think what fits with us musically is the fact that we're always willing to try new things. We don't necessarily care about what's popular as much as we care about pushing the sound, all the time."

"Culture moves and spreads like water," explains Diplo as he packs up his laptop. "You can't control where it goes or what it does. And I've always been someone who says, instead of controlling it, let's fucking build it, let us fucking make it go crazy, let's make it go to further and weirder places. That's what my motivation's always been." He stands, slips on a green aviator jacket and throws his bag over his shoulder. "That [India trip] was kind of an eye-opening experience, to go around the world by my wits—no money, buying records, fixing motorcycles, selling drugs, whatever. After that I was like, 'This is it. I can do anything I want now.'"

jacket by h&m, top by kenneth cole, previous spread: t-shirt by h&m, pants and shoes by asos, bracelet by miansai, stylists: eric archibald and rachael grubbs at grid agency, grooming: garret gervais at grid agency using chanel sublimage.



MEET THE

OVER A DECADE
AFTER OPTING
OUT OF EARLY-
AUGHTS REALITY
TV MEGA-FAME,
AIMEE OSBOURNE
PRESENTS HER
MUSICAL DEBUT. BY
LEILA BRILLSON.
PHOTOGRAPHED BY
CLÉMENT PASCAL

Years before the Kardashian clan reigned supreme, the Osbournes were the inaugural first family of reality television. Matriarch Sharon, former Prince of Darkness Ozzy, and their children Jack and Kelly became household names—but absent from the fanfare was eldest daughter Aimee, who famously (or not-so, depending on how you look at it) refused to be filmed for the show. “I always knew what I wanted, and I always had a very clear vision for myself and my career as an artist,” explains Aimee.

That vision has taken over a decade to manifest itself into the spookily serene, quasi-apocalyptic sound of Osbourne’s newly debuted musical act, ARO (pronounced “Arrow”). Drawing from the ‘90s, ARO’s first song, “Raining Gold,” recalls a trippier Slowdive or Mazzy Star, with languid guitars and Osbourne’s smoky, swelling voice. The track was released in tandem with an ominous video that takes place inside of a blood-soaked diner, perfectly setting the stage for the mysterious project from the equally mysterious Osbourne. We can expect an EP out this summer.

It might have seemed a no-brainer for Osbourne to have introduced her work during the height of her family’s show and to have positioned herself as a singer-songwriter within the context of the MTV program. But Osbourne showed a type of prescience for the world of reality television and its penchant

OSBOURNE

for overexposure—as well as the fickleness of the spotlight. “I don’t really believe that I could have been seen in the kind of light that I hoped,” she explains. “I remember sitting there and looking at [MTV execs] and, not rudely, just being like, ‘I’m not buying this. That’s great, works for you guys, but it’s not happening for me.’” Of course, Osbourne also points out that there’s nothing less rock ‘n’ roll than having the entire country watch you interact with your family when you’re a teen.

ARO has been a process of discovery for the 31-year-old Osbourne. “There are times when I think to myself, ‘Shit, I wish I had done this at 18,’ but then I would have been another super-young girl who, yes, has some talent, but really doesn’t know herself yet,” she says.

Everything Osbourne touches is imbued with this sort of maturity, from the way she discusses her music to the powerful vocal control she wields behind the mic.

“My mum actually pulled me aside and said, ‘You might not like this, but after you enter your 30s, you really understand what living is, and you get to meet amazing people and you know who your friends are,’” says Osbourne. “She told me your 20s are all about having to go through a lot of painful stuff to figure out who you really are. I definitely did that and paid my dues and am happy that it’s behind me, that’s for sure. Now I feel like I know myself and can really be in the moment and execute what I want.” And what Aimee Osbourne wants, it seems, is to create a world all her own.



RADAR

SUN SEEKERS

OF MONSTERS AND MEN COMMUNE
WITH THE WINTER OF THEIR
DISCONTENT ON A SHIMMERING
SOPHOMORE ALBUM. BY LAURA
STUDARUS. PHOTOGRAPHED BY
ALISA KALYANOVA



A few months ago, in the dead of winter, Icelandic quintet Of Monsters and Men left an ice- and snow-filled Reykjavik for two months to record in Los Angeles. The trip was successful, inasmuch as it produced the group's sophomore album, *Beneath the Skin*. But to hear primary songwriters Nanna Bryndís Hilmarsdóttir and Ragnar Þórhallsson tell it, the band (which also includes Brynjar Leifsson, Kristján Páll Kristjánsson, and Arnar Rósenkranz Hilmarsson) was disappointed to leave without an important souvenir—a tan. “We went to L.A. and stayed inside for two months,” Þórhallsson declares, chuckling at the irony. “We were in the studio, closed off in a tiny box,” adds Hilmarsdóttir.

Of Monsters and Men's debut album, *My Head Is an Animal* (featuring the seemingly ubiquitous

single “Little Talks”), was written piecemeal as the band formed around Hilmarsdóttir's solo work. The album was a soaring piece of folk-rock fusion, its emotional swells enhanced by Hilmarsdóttir and Þórhallsson's sun-dappled vocal harmonies.

You won't hear any Mumford and Sons-esque abandonment of stylistic trademarks on *Beneath the Skin*. Lush choral harmonies, layered guitars, and enough instruments to stock an entire high school orchestra dot nearly every track. The sea of sound crescendos to euphoric highs and Hilmarsdóttir and Þórhallsson once again share vocal responsibilities, trading off duties over the course of a single track.

Still, both say that their thought process going into the writing and recording sessions was much

different. Instead of concentrating on one song at a time (13 times over, in this case), they wanted to work as a unit to craft a full album that flowed from start to finish.

To do that, the band members got real, with themselves and each other. Hilmarsdóttir and Þórhallsson both shift uncomfortably at the memory of their joint writing endeavors, which served as part confessional, part therapy sessions. Hilmarsdóttir points to “Organs” and “I of the Storm” as two of her most vulnerable moments, but politely demurs to bring any additional clarity to the veiled imagery.

“If you're going to go deep into it and explain every single song, you're kinda ruining the point,” she notes. “Bands like The National, I feel like, lyrically, sometimes [their songs] don't make any sense. But you know that they make sense to the writer.”

But before they could commit to writing, recording, and releasing a new album, Of Monsters and Men first had to cool off from a seemingly endless string of international tour dates, including high-profile festivals (Coachella, Lollapalooza, and Bonnaroo), TV appearances (*Saturday Night Live* and *Late Night*), and a spot on *The Hunger Games: Catching Fire* soundtrack.

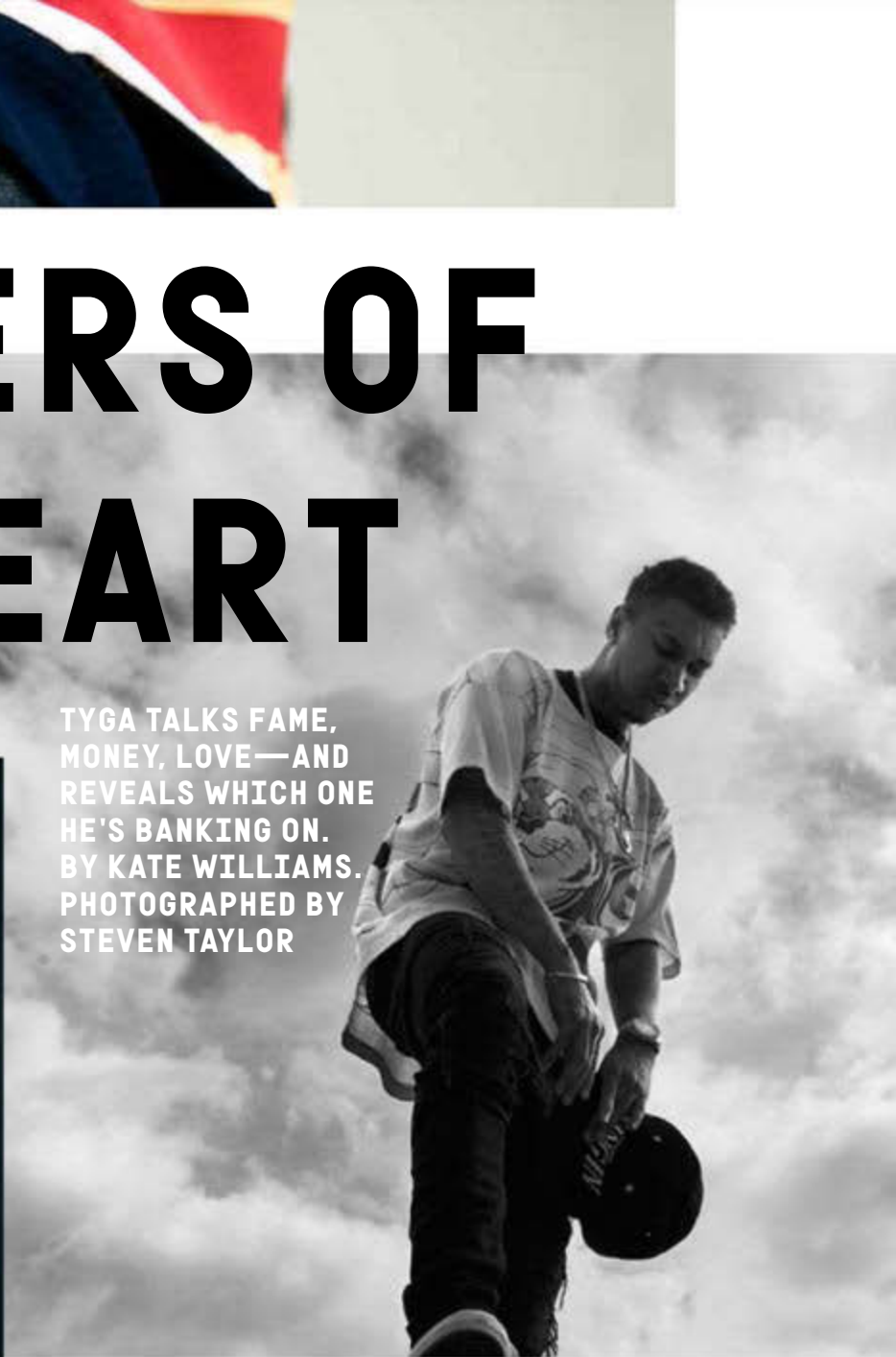
Self-described introspective kids (“I was a very big daydreamer—my mother was worried about me!” says Hilmarsdóttir), the songwriters found that it was crucial to step off the musical treadmill and embrace home life—lest they fall into writing the dreaded second album about touring, a cliché that makes musicians cringe. For Þórhallsson, that meant extended periods spent at home, sitting in front of the computer or with his guitar, and just zoning out. Hilmarsdóttir recalls long walks through downtown Reykjavik, stopping for coffee and window-shopping. It felt restorative to “do nothing,” she says, until she realized she was doing it four or five times a week. Although she laughs now, jokingly calling herself “a bit sad,” she also admits that the feeling of reverse culture shock was disorienting. Even if it ended up informing her work in unexpected ways. “You have to be alone,” she explains. “You have to feel uncomfortable with it. You have to think, ‘Why am I uncomfortable with it?’ for things to surface. And then you write about it.”



photo assistant: björgvin sigurðarson grooming: flóra karitas buenaño special thanks to alex somers studio, reykjavik.

MATTERS OF THE HEART

TYGA TALKS FAME, MONEY, LOVE—AND REVEALS WHICH ONE HE'S BANKING ON. BY KATE WILLIAMS. PHOTOGRAPHED BY STEVEN TAYLOR



When Tyga rolls into the photo shoot, he's almost two hours late. His assistant had warned earlier that he can be brief, and she wasn't exaggerating. There's no grooming, no styling, and within minutes, the photographer is shooting, with Tyga grimacing into the lens with middle fingers up. He's clearly playing to the camera, but is he enjoying it? Nah—doesn't really look like it.

Which is kind of surprising, considering most of Tyga's persona seems to suggest that he's not just comfortable in the spotlight, but reveling in its glare. From his car (a matte red Range Rover), to his hair (neon cherry), to his grill (lower teeth: gold and diamonds), to his

girl (rumored to be Kylie Jenner), everything about the 25-year-old rapper seems to be screaming for attention.

Except that his latest track, "40 Mill," and its video would suggest otherwise: There's the nursery-rhyme-like repetition of the verse "I don't want to be famous/ I just want to be rich," and bleak snapshots of Tyga's day-to-day life; but in case all that was lost on the audience, the "Fame is the devil" line floating in the last frame of the video should be clear enough. "Fame is a thing that happens when you do something you love—nobody wants to be famous for the wrong reasons," says Tyga as we pull chairs to sit outside the L.A.



studio. "It's not my goal, but if being more famous means I can get more music out, that's cool."

Tyga grew up in Compton and was inspired to start rapping not by hometown heroes N.W.A, but by a Busta Rhymes video for "Gimme Some More." "I just loved the visuals so much," he reminisces. "It made me want to be a rapper so that I could shoot videos." He eventually got into other aspects of rapping, and learned how to write songs by transcribing Eminem lyrics, but videos are still his favorite thing to work on. "I might shoot one for a random song that isn't even a single," he laughs. True: To date, he's made 48 of them.

Tyga has written and directed his last several music videos himself, and since everything he touches is layered with imagery—from his Last Kings clothing line to the hand-drawn pharaohs on his boots to his son's name (King Cairo)—his videos are dispatches with complex visuals. "40 Mill" alone suggests hell, sinners, political uprising, and rebirth, illustrated with a fleet of red sports cars, a Gothic cathedral,

a gang of bodybuilders, flash mobs, pretty women in bikinis, and Tyga in a casket. Par for the course.

The song itself is as dark and aggressive as the video. "I'm really into that though," he says. "A lot of these songs that I've been working on for *The Gold Album* aren't too commercial. They're not too dark, but I still wanted to make it dark because headphone music always lasts longer than straight party music."

The Gold Album is Tyga's own *Chinese Democracy*: Though long-touted, several release dates have already come and gone, with Tyga feuding with his label, Young Money, over Twitter. He still claims that he's working on it ("There's going to be some surprises in the next couple of months"), but his frustrations express weariness about a business that he's only been in for a few years. "I don't really want to do music for a job," he muses, "cause it's not fun when you do it for a job, it's fun when you just do it when you feel like it. That's where we all started." With that in mind, his career goals are surprisingly simple. "I just want to be able to build a studio in my home, and whenever I feel like making music, I just make it and put it out," he says.

As of the time of writing, Tyga's name is in the headlines for his baby mama drama (his son's mother is Blac Chyna, an ex-stripper who now boasts nearly three million Instagram followers) and his relationship with the 17-year-old Jenner. He seems unfazed for the most part, but carefully changes the subject at the suggestion that dating the youngest daughter in the world's most famous reality-show family could be, who knows, distracting? "That's not really my focus," he says with a shrug. "My focus is making music and being happy with the people I surround myself with. The frustrating part of being an artist is that I can do a whole interview, and all most people are going to see is the headlines. As artists, we should be able to write our own headlines."

What would he want this one to be? He thinks for a minute, then says, "Tyga talks about making music for the love and not the money." Fair enough.

FAMILY MATTERS

WELCOME TO THE WORLD OF JACK AND RACHEL ANTONOFF.
PHOTOGRAPHED BY AMY LOMBARD

In a sunny corner of Brooklyn's McCarren Park, Jack Antonoff not-so-subtly alludes to a weed-like smell emanating from his sister Rachel's bag. "It's a friend of mine's who shall remain unnamed—Voldemort," she explains with a smirk. "I want to point out that we're around a lot of children right now," Jack continues. "That's why I haven't taken my dick out," retorts Rachel, laughing. Well, that escalated quickly, although not entirely unexpectedly. The Antonoff siblings—you know him as the frontman of Bleachers and guitarist for Fun. (as well as Lena Dunham's beau), her as the fashion designer who turns out quirky, feminine pieces for her eponymous line—interact via a constant volley of witty quips. In honor of Bleachers' much-anticipated summer tour alongside Charli XCX and Rachel's awesome new collection (and collaboration with & Other Stories—check it out in Fashion News), we engaged the talented Antonoffs in conversation about style, music, awkward family photos, and that time their dad looked like Arsenio Hall. LISA MISCHIANI

Rachel Antonoff: Boy, do I have questions for you. Like, what were you feeling while posing for those life jacket pictures when we were kids? We have some photos of Jack, a series I'm sure I orchestrated because Jack used to follow me around and do everything I said, and he's like six or seven and just wearing a life jacket with nothing under it. But his face looks like he thinks he's Val Kilmer.

Jack Antonoff: Nothing but Jimmy Choos and a life jacket [*laughs*]. I was thinking that I looked fabulous. As a kid you have these feelings on fashion that are at the core of what you're supposed to feel as an adult, like, "I'm in this, and I feel fucking great." But when you get older it turns into, "Do I look like an idiot?" I mean, what were you thinking when you had that hair as a kid?

RA: I thought I looked great.

JA: There's an amazing picture of Rachel from the early '90s with her hairdresser Cindy who had a crazy perm, and in this photo of them together, it's clear that Cindy had just given Rachel "The Cindy."

RA: Cindy had built me in her likeness [*laughs*]. I feel like your style went through a lot of different phases growing up... what do you think influenced that?

JA: Mom and Dad have really interesting style even though they don't know it. Like, Dad has a lot of old Members Only jackets and sort of dressed like Arsenio Hall at one point. He had a weird salt-and-pepper flat top, but, like, not on purpose. And I just remember different moments when Mom was rocking, like, fruity-patterned suits.

RA: But you've always really dressed, I think, for yourself.

JA: Thanks, I think you do, too. What do you think led you to be such a strange dresser?

RA: Just a lack of caring. I cared so much in high school. I wanted to be like everyone else, and everyone had this Louis Vuitton clutch that, like, went under your armpit and a Coach hat. I don't remember when exactly I began thinking that was ludicrous.

JA: Growing up, Rachel started taking guitar lessons early on. And I remember it because it freaked me out. A weird man would come over and set up two chairs in the living room....

RA: I probably gave it up



because I felt like it was your thing. I can't remember you without music.

JA: You don't remember, like, baseball?

RA: No, I remember that, too. I remember baseball, I remember Pogs...you had a stamp collection, too, right?

JA: Still do.

RA: Jack gets really into things and excels at them. I get really into things and do them for a minute—I mean, besides my life's work. Like puppeteering, French.

JA: You never got into puppeteering.

RA: *Exactly*. Do you remember... when you fell in love with hip-hop? Sorry, *Brown Sugar* reference. But really, when did you fall in love with music?

JA: Dad would always play guitar and sing in a creepy falsetto along with the radio. A big part of our childhood was our dad being like, [*high-pitched singing, Rachel joins*] "The boys are back in town." And then the '90s happened, and that was when we started going to concerts and, like, Z100 Jingle Ball. And then we got really into the local punk and hardcore music that was happening in New Jersey. When you get into the music that's for your generation, you feel like you own it. Then you get new music that's local, and you feel like you own that, and it sort of keeps moving in that direction. Rachel

and I were really into the Jersey scene.

RA: We went to shows every weekend. Are kids still going to see bands at fire stations and halls that no one else has heard of? Like *Saves the Day*, *Midtown*, *Humble Beginnings*... *Shady View Terrace*.

JA: *Shady View Terrace!* Remember "eternal Hoboken"?

RA: "Eternal Hoboken"! We went to a show in Hoboken, probably at Maxwell's, and this was before the time of the Internet, so you had to just sniff your way out, and we *could not* get out of Hoboken. It was like a horror movie where you'd go through a door and then the door would lock behind you. So we called it "eternal Hoboken." I remember at first Jack went on tour in our parents' minivan. And I would go, too—I toured for years with them.

JA: We'd print out directions, venue to venue, then we'd ask people how to get to the highway. And we've eaten in every shithole along the way.

RA: When I hear someone is from Tucson, [Arizona,] I'm like, "Have you had the beef tournedos..."

JA: "...at Club Congress?"!

RA: There are so many weird little places. I used to tour all the time; now that everyone's busier, it's harder, but I try to go.

JA: She's like a tour rat. She sleeps in the back of the bus like a small infestation of one,

just burrowed into the couch.

RA: I like to go in the cities where we don't know people. New York shows or L.A. shows are sort of un-fun for me because so many people come out of the woodwork. It's kind of like having to relive your bat mitzvah.

JA: Rachel's bat mitzvah theme was Broadway.

RA: Well, Jack did *Star Wars* for his bar mitzvah. I remember all of the parents getting together and being like, "This is a fucking nightmare with gifts; we need to stop this. Every family is going to give \$20 per child to this fund and then the lucky bar or bat mitzvah kid is going to get a gift certificate..."

JA: Get ready for this.

RA: "...for the Judaica shop on Cedar Lane in New Jersey."

JA: Yeah, at Rachel's bat mitzvah, didn't some kids get in trouble for doing something in the bathroom?

RA: That wasn't mine, but on my circuit. There were a few different bar and bat mitzvahs where the bathroom was *demolished*. Like, wet toilet paper everywhere. And to this day, I swear to God I would spend a day in the Judaica shop if I could find out who did it. It's still one of the great mysteries of my life.

JULIANA HATFIELD

THE '90S ALT-ROCK GODDESS OFFERS HARD-EARNED TIPS ON BECOMING WHAT YOU ARE. BY MELISSA GIANNINI. PHOTOGRAPHED BY TONY LUONG

When you're a socially awkward teenager (or a minimally less-so adult), finding out that someone else in the world shares your pain can be all it takes to make it through another day. But when that particular someone makes a song that wholly captures your precise existential angst—as Juliana Hatfield's blunt, expletive-ridden, chorus-free "My Sister" did mine—you're downright blissful.

In the song, Hatfield's fictional sister was simultaneously a "bitch" and "the best." I also longed for an older sister to take me to all-ages shows, and lamented that I was more "bitch" than "best" to my own lil' sis. Even the Nietzschean title of her band's album, *Become What You Are*, struck a chord with this 16-year-old semi-loner (too weird for the popular kids, not weird enough for the goth or punk kids), at a time (early '90s) and place (Detroit suburbs) where being "alternative" was only starting to become desirable.

From that song on, Hatfield soundtracked my adolescence, from *Reality Bites* to a reunion show of her first band, Blake Babies, where I found myself backstage, breathlessly interviewing her "Chris Farley Show"-style: "Remember... when you played a homeless angel...on *My So-Called Life*? That was awesome."

So when I heard the Juliana Hatfield Three were getting back together to record an album—*Whatever, My Love*, the trio's first since their 1993 debut—I knew that Hatfield, now 47, was the perfect subject for Life Advice, a new feature *NYLON* is premiering right here, right now. I bought an Amtrak ticket to Boston, paid a visit to the musician's charming Victorian flat in Cambridge, and took a ride in her Toyota, decorated with pinecones and peanut shells, her female chocolate lab Charlie in the backseat.

"Wait, is the advice supposed to come from *me*?" asks Hatfield nervously, taking a sharp left, almost getting us sideswiped, and inspiring a new rule: All Life Advice interviews must include a near-death experience. "Actually, I'm a really good driver," she says, "but you can exaggerate as much as you want for the story."



Your new video for “If Only We Were Dogs” is amazing. I was going to ask how you got into the character of a dog so convincingly, but I can see you lead a very dog-rich life.

I spend a lot of time alone, observing my dog. Human behavior doesn't make any sense to me, even my own. But dogs, they're straightforward and simple and I get it. There's no subtext in the video. It's just, I'm a dog. You could look more deeply into it if you want, because I'm a woman on my hands and knees, sleeping in a cage. That's something to think about.

There's a part in your memoir, *When I Grow Up*, where you describe a younger band: “cocky, eager, shy, self-conscious, desperate to connect, excited by everything, proud, uncertain about a lot of things but 100 percent sure that what I had to offer the world was what the world wanted and needed, more than anything else.” It's a great assessment of your 20s. I've found my 30s to be full of second-guessing and cynicism. What do I have to look forward to in my next decade—not giving a fuck?

Yes, that starts to happen. I care so much less about what anyone thinks of me now than I did back then, which is great and a kind of freedom—to not be so sensitive to negative comments or misunderstandings. Maybe that just happens when you get older, maybe it comes with experience, maybe I've worked really hard to get to this place, but it's definitely a thing. I was miserable in my 20s: depressed, anxious, eating disorders, no confidence—just miserable. And I'm not anymore. I feel so lucky to have survived my crazy youth. I used to fight against my weaknesses and failings, and now I feel all of those things are really just idiosyncrasies that make me who I am.

You still have an eternal youthfulness about you. Do you think that's helped or hurt you? Immaturity keeps me young! A lot of people who do what I do, musicians or artists in general, hold on to that youthful nature deep inside of them. Friends of mine in their 50s who make music, they still have that childlike aspect. They're mature in other ways, but they never lose that sense of hopefulness or openness to ideas. Art is about playing and experimenting. Plenty of people play

their old songs without any feeling and make a lot of money doing it, but I never really made a lot of money doing this, so it's not worth it to me to just go out there and bang out the songs and not care.

You've joked that your best memory from the '90s was being featured on *Beavis and Butthead*.

Oh yeah, twice! For “Universal Heart-Beat” and “What a Life.” But meeting my heroes was great, too, like Exene Cervenka and Paul Westerberg. I was asked to open for Paul on a solo tour after the Replacements broke up. I could've died right then, just to know that my existence was acknowledged by Paul Westerberg. But right before we were supposed to start the tour he threw his back out and had to cancel.

In the mid-2000s, you reached a low point and considered throwing in the towel and finding something more “age-appropriate” to do than playing rock music in small clubs. It doesn't seem like male musicians have such concerns.

I am so conflicted all the time. One day I'd think, “This is not becoming to a mature woman to be standing with an electric guitar and singing these songs about feeling insecure.” But it wasn't because I felt I needed to fulfill some grown-up gender role. I was wrestling with my role in the world, with my career and my legacy. I was embarrassed to be playing to half-empty rooms at age 38. I guess I felt like I was kind of a failure. But I was thinking about myself in the context of all the people who started making music when I did, people like Jeff Tweedy. I would think: “How many people is he playing to a night? A lot. And how many am I playing to? Not a lot. And what's so different about us? We're both singing songs about the same kind of things, we're both playing electric guitars, and I'm prettier than he is.” That's a joke. But then I realized everyone has a path in life, and if you're envying someone, there's no doubt that person is suffering in some way, and you're probably not suffering in the same exact way.

I find it interesting that you clarified the “pretty” comment was a joke.

Well, I've dedicated my whole life to trying not to exploit my looks. I don't want them to be a currency.

You've been quoted saying, “Girls can't play guitar,” which I'm guessing was taken out of context. I was probably just being a brat and trying to get them off the topic—back then, the trend was “women in rock,” and there was always this question posed to me: “So, what's it like to be a woman in rock?” And it's just such a bizarre, unanswerable question. I was trying to show the absurdity of it. And I think I just dug the hole deeper.

You were 23 when you told a reporter you were a virgin. And then, even without the Internet, that private information was suddenly everywhere. Were you surprised?

I was—that's how naive I was. It wasn't a calculated move on my part at all. I absolutely did not think having that out there would help me in any way. I was just trying to be authentic all the time. I was asked about my love life, and I was just being honest. I was proud of the fact that I was still a virgin because it meant that I was a strong, independent female, and no one had pressured me into doing anything I wasn't ready to do yet.

That piece of info was gold to me.

Oh, good. I'm so glad. I felt like a bit of a freak, but I was really proud of my individuality. I was voted “most individual” in my high school, and I thought that was the best superlative. I waited until I was damn ready, when I was 26, actually. So the reaction you had—I would've been so happy to know someone out there had heard that and felt something good.

“A snarky guy walked by when I was doing this shot, and was like, ‘Oh, that looks really real,’” says Hatfield. “I took it to mean, ‘Oh, it's some stupid model pretending to play guitar,’ and I was like, ‘I really do play guitar!’”

I followed Hatfield into a bathroom before a show in the early 2000s. She was less happy (understandably) than I was to take this photo.



BEST OF



**BETHANY COSENTINO AND BOBB BRUNO OF
BEST COAST TAKE AN INDIE-POP DIP INTO A
WHIRLPOOL OF '90S ALT-ROCK NOSTALGIA
WITH *CALIFORNIA NIGHTS*. BY EMILY ZEMLER.
PHOTOGRAPHED BY FELISHA TOLENTINO**

BOTH



Bethany Cosentino's famous cat, Snacks, is crawling across her pristine glass dining room table. He's after the half-eaten sandwich that Best Coast guitarist Bobb Bruno has left out. "He's going to eat that," says Cosentino, prompting Bruno to snatch the plate away just in time. Snacks, who appeared on the cover of the Los Angeles duo's 2010 debut album, *Crazy for You*, seems to think he's their third band member. As Cosentino tries to answer a question about their latest album, *California Nights* (out now), he yowls loudly.

"You want to get in on this?" she asks, leaning over to stroke him. "You want to answer this one?" Eventually, he settles into a chair around the table and goes to sleep. Elsewhere in Cosentino's airy and eclectic Eagle Rock home are taxidermied animal heads that she picked up on tour, as well as mid-century modern and Southwestern pieces contributed by her mom.

Bruno lives nearby, but despite their proximity the two hardly ever hang out unless they're touring or making an album. "Our dynamic is very strange to a lot of people," says Cosentino. "But to us, it makes the most sense. We've both played in bands before. We both really respect each other's space. When you're on tour, especially on a bus, you're

hair: jessie verroca at jk artists using oribe. makeup: michelle mungcal at jed root using nars.

WORLDS

constantly around people. On tour it's hard to find time to yourself. I know if I text him, he's there. We don't really see each other unless it's work-related." Bruno, who defers to his bandmate to answer most of the questions, nods in agreement. "I think that saves us a lot of drama," adds Cosentino. She looks over at Bruno. "I love you," she says. "But I would kill you if we lived together."

The two musicians' working relationship is collaborative, and based in mutual respect as well as an openness to new ideas. "I just worry about what goes into the songs," says Bruno with a shrug. "If I have an opinion, I'll voice it, but I trust Bethany's instincts and I trust our producer." For *California Nights*, that job was handled by Wally Gagel, who

in the '90s served as house engineer for Cambridge, Massachusetts' Fort Apache Studios, the birthplace of some of the era's most iconic recordings by artists such as Belly and Sebadoh. His impact on Best Coast's contemporary pop sensibilities is audible in *California Nights'* slow and yearning guitar solos and stoned, singsong vocals. It's an album that continuously creeps toward the sun, even when through a haze of crunchy alt-rock feedback.

Best Coast started considering a third album at the end of 2013, armed with some ideas but no preconceived notions about how they would all fit together. Cosentino had a few songs written, but wanted to wait until the last minute to pen more, hoping that

the pressure of the impending studio time they'd booked with Gagel would urge inspiration. "You can sometimes get your best work out that way," she says, noting that she took the same approach in school with her research papers. The trick worked: Cosentino wrote the title track two days before she and Bruno began preproduction.

"As a song, it stands out and also shows the growth of Best Coast as a band over the past few years," notes Cosentino. "There's a juxtaposition in my songwriting in that the music sounds upbeat, but then the lyrics are a little bit darker or more gloomy. That's how L.A. is in a way. You look outside and see palm trees and blue sky and mountains, but then if you're actually an L.A. insider, you know there's Skid Row and crime and





the insanity of the entertainment industry. It's light and dark, and we wanted to play on that, so it made sense to call the record *California Nights*."

The album title also refers to Cosentino's chronic insomnia, which she's been struggling with since her teens. The song "Sleep Won't Ever Come" tackles the subject head-on. "I spent a lot of time either writing stuff at night or waking up the next morning and writing about the stuff that was keeping me up at night," she explains. "It's hard not to be an insomniac when your job is to be awake at weird hours." Bruno interjects: "You don't even start the work part of your day sometimes until nine or 10 at night when you're on tour."

Both musicians are proud of how varied the songs are in style and how much they showcase the group's evolution. "I really, truly did not overthink this," says Cosentino. "I'm not just saying that. Bobb can attest to that. I was not being too neurotic this time around." He nods and agrees: "It was a really easy process."

Cosentino reflects on that for a moment, looking over to watch Snacks still quietly dozing in his chair. "[This album] made me feel like more of a professional person," she says, smiling as if she's pleased to admit it. "Five years later, we're now maybe professional." She pauses, then sheepishly concedes: "But we're still not very professional."



RADAR

CLEAR

THE

• IMAGINE DRAGONS COME CLEAN ON THEIR DANCE-ROCK
SOPHOMORE RELEASE, *SMOKE + MIRRORS*. BY JESSICA
HERNDON. PHOTOGRAPHED BY NAPOLEÓN HABEICA

AIR



That first big payday for a rising band usually comes right before some reckless spending and a trip to the exotic-car dealership. Not so for Imagine Dragons.

"Nothing can beat my 2003 white Subaru Outback," says Wayne Sermon, the band's guitarist, via phone from Colombia, where the band is nearing the end of a short tour of Mexico and South America. "All of us have the same car we had before," adds frontman Dan Reynolds, also on the line. "Our goal was just to be able to make enough money to support ourselves. But who knows, maybe I'll talk to you in five years, and I'll be like, 'Oh yeah, I have five Lamborghinis.' But none of us have done anything wild with our money. Plus we haven't had a minute to spend it."

Since the rock-pop crew—which also includes drummer Daniel Platzman and bassist Ben McKee—released their debut album, *Night Visions*, in 2012, Imagine Dragons have erupted. Propelled by the rock- and dubstep-fused hit "Radioactive," the record went double platinum. And they transitioned from playing covers in Vegas lounges, beginning in the summer of 2008, to performing at the Grammys with Kendrick Lamar in 2014.

Nowadays, most karaoke bars have the certified banger in heavy rotation. "We had no damn clue that 'Radioactive' would be as big as it was," says Sermon. Lucky for them they never felt the weight of creating another megahit. *Smoke +*

Mirrors, their second studio album, was written while touring their first. "We wrote over 100 demos, and there really wasn't this pressure on one song where we went, 'OK, this better be 'Radioactive 2' or else we're sunk,'" adds Sermon. "It was just like, 'Let's write, and whatever songs turn out best will be on the album.'"

When the *Night Visions* trek wrapped, it was back to Vegas to build a studio in a renovated house in a residential area. "Some weird, perverted bachelor used to own it," says Sermon of the house they revamped. "There was a hot tub in the living room. It's pretty bizarre, but it sounds amazing when you stick a mic in there. It's all drained. We try everything. You never know what's going to work."

Smoke + Mirrors was overseen by Rihanna and Eminem producer Alex Da Kid, who also worked on *Night Visions* and signed Imagine Dragons to his Interscope imprint, Kidinakorner, in 2011. The album sees the band's mix of synth-rock, folk, and hip-hop return. But the record is deeper and darker, a quality that, in some part, can be attributed to Reynolds's melancholy. He has struggled with depression since adolescence.

"In a lot of ways I've achieved everything I could have ever hoped for," says the singer. "All my wildest dreams have come true. Yet I still get depressed, the exact same as I did back in high school. It's really a chemical thing that people deal with. People face it in a million different ways, and it's not like there's some item or object that's going to bring you happiness."

The album made for some pretty uncomfortable conversations between Reynolds, who grew up in a Mormon household, and his family. Imagine Dragons' latest single "I Bet My Life" is about his troubled relationship with his parents. "I know I took the path that you would never want for me/ I gave you hell through all the years," sings Reynolds.

"There are certain times when you grow up in a really conservative home where you're going to feel like you want to rebel," explains Reynolds. "You could say my mom was overprotective. But now I have a two-year-old daughter [Arrow, with wife and Nico Vega frontwoman Aja Volkman], so if you ask me what I would do for my daughter to protect her from the world, I would do anything. This record dives into self-conflict and coming out on the other side with a more solid understanding of self. But spiritually speaking, I feel like I'm still figuring myself out."

Smoke + Mirrors also digs at the band's transition to fame. "When we were on the road, things started to change for us," says Sermon. "Things were blowing up faster than we expected. It made us question, 'I know I'm not as fun as I used to be, so why are people laughing a little bit harder?' I feel like Dan captured that lyrically, and it became the linchpin of the album."

In June, Imagine Dragons will hit the road for their *Smoke + Mirrors* tour. "We've been robbed, broke, rich. We've experienced a lot of life together," says Reynolds. "When people ask me what's the greatest therapy for depression, I say that there is nothing that brings me more peace and freedom than performing live. It's healing."

FROM LEFT: Wayne Sermon, Ben McKee, Dan Reynolds, Daniel Platzman.

REAL TAL

SOMEWHAT DISAPPOINTED IN WHAT HER PEERS HAVE TO SAY ON THEIR TRACKS, TINK IS FLIRTING WITH A CONFESSIONAL SOUND THAT CAN REACH THE MASSES. BY DAN HYMAN. PHOTOGRAPHED BY COLLEEN DURKIN

Cruising in her pristine white Audi A3 on a sunny Chicago afternoon, a diamond-encrusted teddy bear rattling from her keychain, Trinity Home, a.k.a. Tink, suddenly becomes stressed out. It's been happening to her quite often lately. "I'm always thinking about what comes next," says the 20-year-old, who is signed to Timbaland's Epic imprint, Mosley Music Group, and spends most of her time at Pressure Point studios on Chicago's South Side working on the full-length debut she hopes to release later this year. "I can't really explain it without sounding like an asshole," she adds, twirling a small blunt in her non-driving hand. "But I never feel like I'm accomplished. There's always much more to do."

Tink is a proud perfectionist, an acutely aware analyzer who views her burgeoning music career as the product of precise maneuvering. "Every artist should think like that," the equally plaintive singer and aggressive rapper says of her tactical mind-set. To date, Tink's moves have proven fruitful: Five self-released mixtapes into her young career—including the '90s-style R&B and take-no-prisoners hip-hop of last year's superb *Winter's Diary 2*—Tink stands as one of the most promising young talents in music. Her enviable recent past includes sharing vocal duties with Rick Ross and Jay Z ("Movin' Bass"), Jeremih ("Don't Tell Nobody"), and indie darlings Future Brown and Sleigh Bells. "It really is surreal," says Tink, wearing a track jacket over a black T-shirt with black leggings, pink-and-black Nike Shox, and violet lipstick. "Who the fuck can say they did a song with Jay Z?" she adds with a laugh. "My head might get too fucking big though if I start thinking too far ahead. You just gotta live that shit and let it come."

Tink always knew she'd use her personal life as the driving force behind her music. Breakups,

tragedy, even those rare, healthy relationships—all topics close to the chest—are fair game in Tink's music. It's a response, she says, to modern music being increasingly sterile. "Music had so much more meaning to me back in the day when I was a kid," she says, referencing Missy Elliott and Aaliyah, two of her mentor Timbaland's most famous collaborators. "I really cared about what they were saying. It's hard to really get attached to an artist now. Their messages don't feel real."

Raised in the south Chicago suburb of Calumet City, Tink was bred on a diverse diet of SWV, '90s hip-hop, and church music. She began rapping along to Nicki Minaj verses at age 15, recorded her own music with the help of her multi-instrumentalist father, and started performing at local showcases. She laid down her early mixtapes, including her 2012 breakout, *Winter's Diary*, in her basement; even now, despite her growing profile, she still lives at home.

While in high school, Tink latched on to the growing Chicago drill scene. She shied away from it once she noticed elements of "violence and gangs and shit." Her music has also evolved with her more mature mind-set, and she's been slowly releasing new music this year, including the more pop-leaning "Ratchet Commandments."

"I'm kind of morphing both worlds together," she says of combining her confessional past with her new, more radio-friendly sound. "There's so much power in the shit I'm trying to say on my records." Tink gazes out the window as teenagers empty out of classrooms and onto the Chicago streets. She smiles. "The next step is just figuring out how to make that shit touch everybody."



K

COLLECTOR
- tina's chicago -
COLLECTOR

😊 WHAT SHE LIKES 💖

Harold's Chicken:

"I eat that shit a lot. It was a tradition after church. My mom brings it in every week."

Navy Pier:

"When I was a kid, that was like Six Flags when we couldn't go to Six Flags."

Chicago Bulls:

"I love my Bulls. I'm a Bulls fan. Period. I don't give a fuck if D. Rose breaks every bone in his body."

💖 WHAT SHE DOESN'T 😞

Potholes:

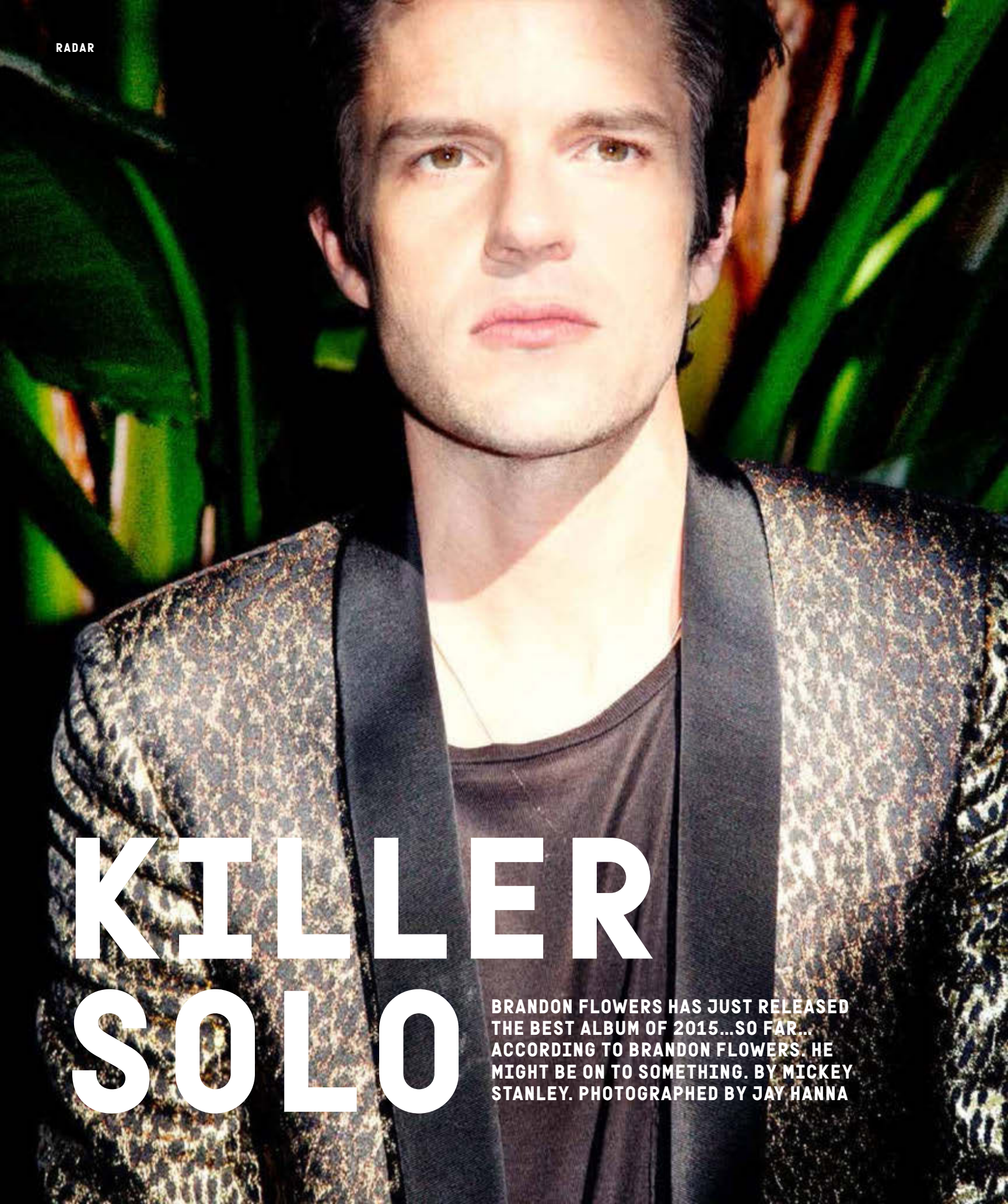
"We gotta get that shit together. I'm tired of busting up my car every week."

Winters:

"They're just a little cold and too long."

Disjointed rap community:

"It's not as unified as it could be. I just want my city to push even harder."

A close-up portrait of Brandon Flowers, looking directly at the camera with a neutral expression. He is wearing a dark, patterned blazer over a dark t-shirt. The background is dark with green foliage.

RADAR

KILLER SOLO

BRANDON FLOWERS HAS JUST RELEASED THE BEST ALBUM OF 2015...SO FAR... ACCORDING TO BRANDON FLOWERS. HE MIGHT BE ON TO SOMETHING. BY MICKEY STANLEY. PHOTOGRAPHED BY JAY HANNA

More than a decade after trading in his fake ID for a triple-platinum album, Brandon Flowers has outgrown most of his adolescent angst. There is, however, one thing from those early days that still follows the 33-year-old singer. "I'm a competitive person," says Flowers, pitched forward on his chair in a shaded poolside nook at West Hollywood's Sunset Marquis Hotel. In the months leading up to the release of a new album with The Killers, or, in this case, his second solo record, *The Desired Effect*, the Las Vegas-based musician scopes the opposition, warily. "I think, 'OK, it's April now,' and I'm just waiting for something to come out that I think might be better. So far, it hasn't," he says.

After churning out four chart-topping records as a frontman, it's odd to hear Brandon Flowers admit anxiety or emulousness, but he can't help it—he gets it from his mom. Born in Henderson, Nevada, Flowers is the youngest of six kids, including one brother, Shane, who was a gifted golfer. "He was 16 years old, and he was the best player in the state," he says. "But then Robert Gamez, who was in his same year, went on to the PGA Tour. My mom would say, 'There always seems to be somebody better.' It's not such a great trait that she passed on to me," he jokes.

His mom did, however, grant him permission to move to Las Vegas at 16, where he spent the last two years of high school living with his aunt. "I was free when I was a teenager," he says. "So I feel like I got a lot of the shenanigans and all of that stuff out of the way early. I didn't have parents, I was in Las Vegas, and I got a fake ID right away."

During this time, the casino-club scene was just coming on, and DJs were spinning in relative obscurity but laying the foundation of contemporary pop music. "Right now EDM is huge, and it's completely erupted into the biggest thing in Vegas," says Flowers. "So in 1998 or whatever it would have been when I was kind of doing...whatever I was doing, it was just taking off." The Killers' synth-seared arena rock may have borrowed from EDM's builds and bombast, though that's a chicken-and-egg argument.

Either way, 15 years later, dance music has taken hold, full-on. House-laden beats permeate most corners of pop, from radio-ready hip-hop to Top 40 country tracks. *The Desired Effect* absorbs some of this in its synth-and-bass-packed tunes while preserving Flowers's big dramatic voice, because, as the singer puts it, "there is still room for live music." Amen.

Nevada, despite hosting the City of

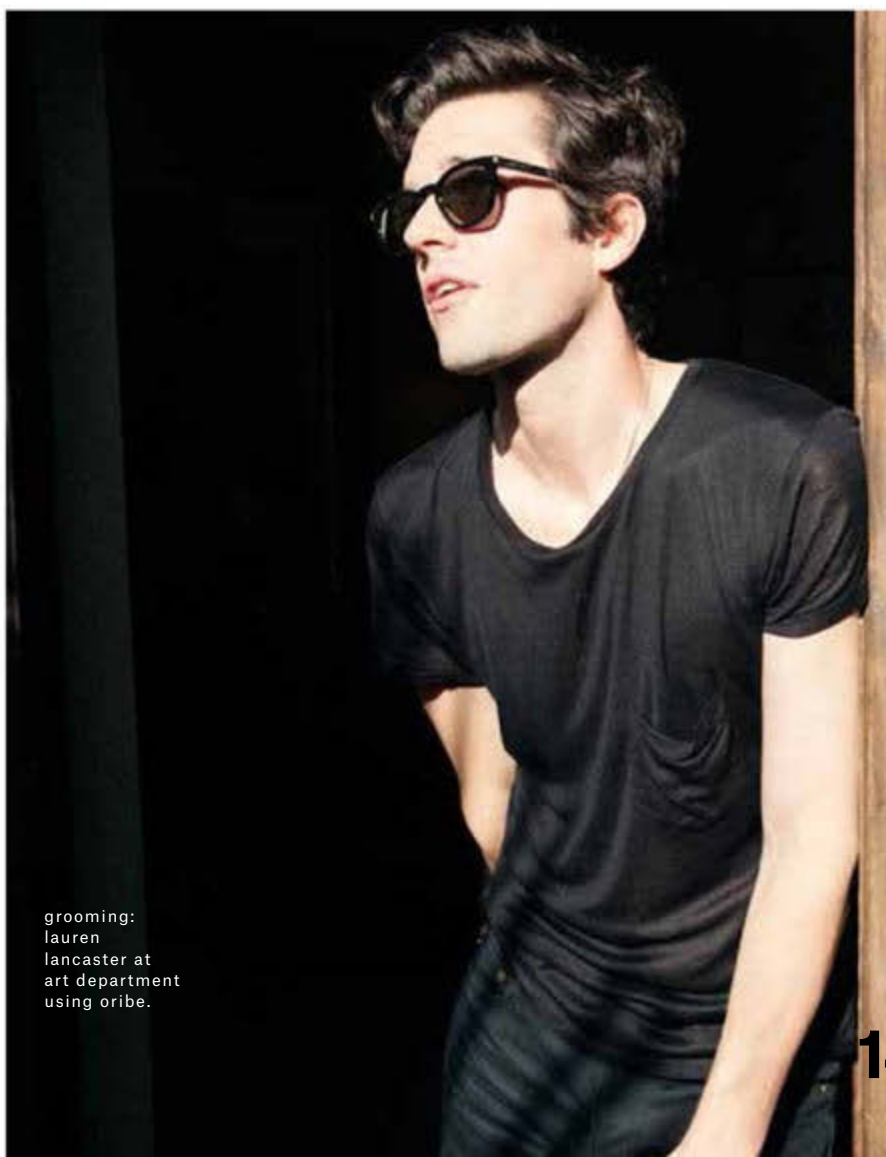
Sin, contains one of the largest Mormon populations outside of neighboring Utah. Flowers, a member of the Church, has long since abandoned any teenage misbehavior, and is now an avowed family man. He lives with his wife of 10 years, Tana, and their three boys in Vegas, making trips home from the road more frequently than most. "I always hear guys say three weeks is the longest. And three weeks is too long for me," he says. "So two weeks is the number we're gonna shoot for. And it's not prohibiting me from doing anything—it's just that I'm going to have to bring my family along. I'm lucky I'm able to do that."

One of the architects of *The Desired Effect* is Grammy-winning producer Ariel Rechtshaid (Vampire Weekend, Charli XCX, Haim, Beyoncé, Taylor Swift, etc.). "The first night, I probably played him 40 demos," says Flowers of the producer. "And I just do like a verse and a chorus and then I move on. I played him 'Still Want You' [the first single off the album]. I wasn't even going to play it, and that was

his favorite. That was a song that when he finally put his production on it, I knew I'd picked the right guy."

For Rechtshaid, collaborating with Flowers meant a locals-only tour of the singer's home base. "We'd drive by off-strip casinos he worked at growing up, even meeting Elton John for lunch at his Las Vegas home," says Rechtshaid. "At the studio, Brandon would play me a song on the piano—scary good piano player, amazing voice—he's one of the most prolific songwriters I've ever encountered."

Anyone concerned that Flowers's solo career is taking the place of a future Killers record needn't be. "The ball's already rolling," he says of a new album. Between family time, the band, his solo work, and touring, the singer's output is inexhaustible. So for Flowers, a competitive nature may be the small monkey on his back, but for fans it's the engine that produces mountains of great music. It's a monkey we can all be grateful for.



grooming:
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IT'S THE NEW STYLE

Meet 10 minty-fresh
musical acts that
already have us
screaming "Encore!"



ALLIE X

Sitting with her legs tucked underneath her, wearing elbow-length leather gloves and a patterned dress and coat, Allie X, née Alexandra Ashley Hughes, calmly fixes her hair and readjusts her polka dot Koshka sunglasses—which, by the way, do not leave her face for the duration of this interview. “I’m on a journey to find a part of myself that I lost as a child,” she states matter-of-factly. “When I find myself, I won’t be Allie X anymore. I’ll just be Allie.” Part of that trek involves melding sonic and visual elements—take her glitched-out GIFs and music videos, for instance. But while Allie is at the center of the project, the idea of X is more of a movement to explore sexuality, gender, romance, and heartbreak, a way to “wipe the slate clean and revel in the confusion, beauty, and disgusting nature of being alive,” she says.

YASMEEN GHARNIT

HOME BASE: The Toronto native took what was supposed to be a short songwriting trip to L.A. about two years ago and never left.

SOUNDS LIKE: A glittery, kaleidoscopic electro-pop daydream Lana Del Rey might have while staring at a Wednesday Addams GIF.

THE BUZZ: Katy Perry caught wind of her debut song, “Catch,” and tweeted it out to her 51-million-plus followers.

NOW PLAY THIS: “Bitch,” a profanity-laden anthem intended to challenge the submissive nature of relationships, both with others and one’s self.

DON’T WORSHIP HER: “I’m still trying to figure out if I’m a good or a bad person. The point is to ask questions and to help people who want to find the whole versions of themselves.”

DREAM GIG: “I plan on putting out enough collections to fully tell the story of X. And then I’d like to turn it into a musical. It’s an abstracted version of my story. So, I’m not sure how it ends yet.”

SOAK

"Feels like a summit," says SOAK (née Bridie Monds-Watson), taking a seat at a shiny wooden table below a Texas flag. The well-tatted singer-songwriter looks out of place in our Austin corporate-hotel surroundings, but seems to pluck an otherworldly confidence right from the ether—here, and later tonight, when the 18-year-old, with just a guitar and vulnerable vocals, manages to silence a rowdy bar crowd at 10 p.m. on SXSW Music's kickoff night. MELISSA GIANNINI

HOME BASE: Derry, Northern Ireland. "Usually, when I get home after a tour, my friends are all in my basement," says SOAK. "When I'm not home, my mate Zoe who lives next door will just come in and talk to my mom; it's kind of weird [laughs]."

SOUNDS LIKE: Her stage name is a near-portmanteau of "soul" and "folk," but there aren't words for her

fragile-yet-tough, Cat Power-meets-Sinead O'Connor vocals.

THE BUZZ: She's toured with Tegan and Sara and was the first artist signed to Goodbye Records, a label started by Chvrches.

NOW PLAY THIS: "Sea Creatures," a dreamy, lolling, heartbreaking thing of beauty.

POLITICS: "My mum grew up as a Catholic and my dad grew up as a Protestant, and with the Troubles in Ireland, that's, like, not a great thing to do. My big brother was born on the same day as the ceasefire, so I haven't grown up in the middle of it, but bombs and people getting shot is quite common. But it's not as bad as it was. And there's definitely a lot less prejudice and sectarianism. All my mates don't really care about that stuff."

COMING UP: SOAK's debut LP is slated for a June 2 release via Rough Trade.



KACY HILL

Historic footage of a spacecraft launching into orbit opens 21-year-old Kacy Hill's video for her debut single, "Experience." Pardon the obvious analogy, but this image aptly reflects Hill's sudden and stratospheric rise after she posted the song online last fall. The Phoenix-born former American Apparel model spent her youth performing in orchestras and choruses, yet her songwriting is entirely self-taught. "If you were to tell a little kid to sit down at a table and write a song, that's basically what it was," she says of her process. LISA MISCHIANI

HOME BASE: "I moved to L.A. two and a half years ago—just packed up my car and left home with barely any money, and without knowing a single person out here. But I found this woman on Craigslist who was super nice, and I basically stayed in her living room for about six months."

SOUNDS LIKE: Hill's ethereal voice floats above electronic beats as she delivers pithy lines like "Freedom, a state of mind/ Sold to wandering eyes/ Substances controlled/ To protect the mind."

THE BUZZ: Kanye West signed Hill to his label G.O.O.D. based on the sheer awesomeness of "Experience."

UNDER THE INFLUENCE: "I grew up listening to The Cranberries, Moby, and Collective Soul, but I feel like now I'm into more funky stuff. St. Vincent is my musical idol. I think she's a goddess."

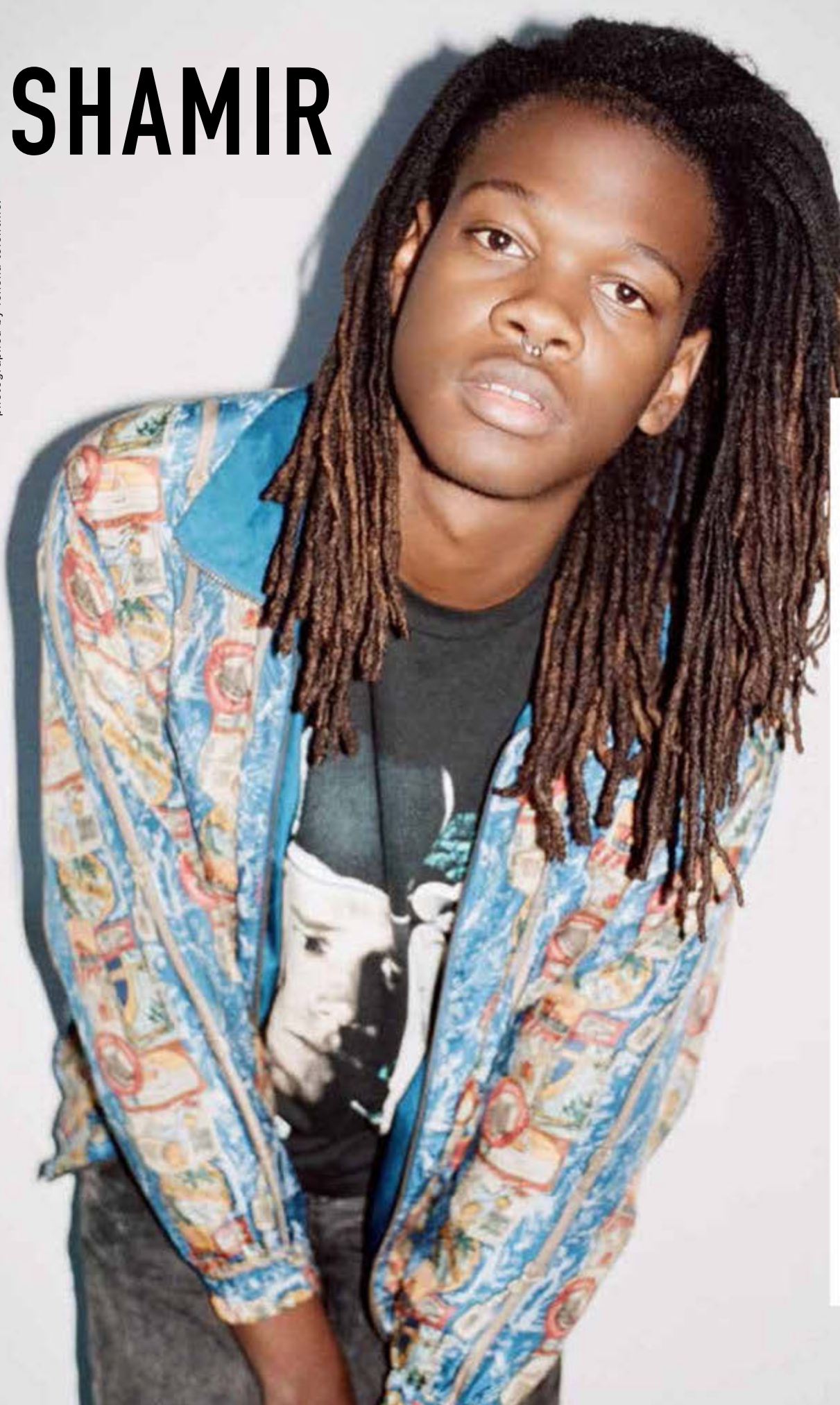
DREAM GIG: "I'd like to find an old venue and perform with a full orchestra—something understated but incredible."

COMING UP: "I'm mostly focusing on making my album, moving toward more cinematic sounds and things that are heavy and feel inspiring."



SHAMIR

photographed by felisha tolentino.



Deep in Los Angeles' Silver Lake neighborhood, Shamir is cooking up a mean batch of chicken-and-beef-tongue empanadas for employees and friends of his label, XL Recordings. As guests trickle in, the 20-year-old singer steps away from the stove and throws his arms open: "Hugs over handshakes! Hugs over everything!" In the background, his first full-length LP, *Ratchet*, spins. It's undeniably groovy, thanks in large part to producer Nick Sylvester's decision to match Shamir's swift countertenor rhymes with house and disco tracks. "It was an experiment," says Shamir, "that fit like a puzzle." JESSICA HERNDON

HOME BASE: Shamir splits time between his native North Las Vegas, Brooklyn, and the road.

SOUNDS LIKE: His tracks bump as bright as a La Bouche or Robin S. hit and transport us to a sweaty club in the '90s. Still, hints of jazz, country, and punk shine through. "Listening to Billie Holiday and Bessie Smith—that's how I learned to sing," he says. "I started singing folk stuff because my first guitar was an acoustic one. But once I got into the Vivian Girls—a month later, I started a punk band. This androgynous kid from Vegas can relate to anyone."

THE BUZZ: In early 2014, Pitchfork included Shamir's first single, the breakup tune "If It Wasn't True," as a Best New Track. "After that, I was like, 'Oh crap, this is for real,'" he recalls. "I got 300 new Twitter followers. I felt like music wasn't going to be just a hobby."

PLAY THIS FIRST: "On the Regular."

DREAM GIG: "Headlining a really big festival like Glastonbury, Coachella, or Bonnaroo," says Shamir. "But I don't have too many goals. I'm just going with the flow."

DEJ LOAF

For DeJ Loaf (née Deja Trimble), her fascination with music began in childhood, during which most of her time was spent teaching herself how to rap. These independent studies paid off last fall, when her debut single, "Try Me," saturated the airwaves with a jarring juxtaposition of threatening lyrics and her innocent-sounding voice. Despite a reserved demeanor, DeJ is outspoken when it comes to her debut full-length album, due later this year via Columbia Records: "There will be sexy songs, love songs, and hardcore songs," she says. "I'll make the music I want to make."
KERYCE CHELSI HENRY

HOME BASE: Detroit.

THE BUZZ: After Drake quoted "Try Me" in an Instagram caption, the song went viral. DeJ then lent the hook to Shady Records' "Detroit vs. Everybody."

NOW PLAY THIS: "Me U & Hennessy," an intoxicating track about a night in with her significant other. DeJ's sensual coos are unexpected, given her baggy, unisex style, but she maintains that "tomboys still get the same play," recalling the number of girls in high school who'd tease her, unaware that their boyfriends were secretly trying to get her attention.

DREAM GIG: Collaborating with Nicki Minaj, dispelling the belief that beef is inevitable between female rappers: "I've always been a fan," says DeJ. "I love what she does."

COMING UP: A third EP and Hot 97's Summer Jam. In July, she'll join Meek Mill, Rae Sremmurd, and Tinashe for Minaj's Pinkprint Tour. Whatever she does, DeJ's motivation remains clear: "I want to be great."

HINDS

"I'd just broken up with my boyfriend, so Ana [Garcia Perrote] and I went to the Spanish coast with two guitars," says Hinds' Carlotta Cosials of the band's start. "Ana already knew three or four chords, so she taught me, and we played the same song again and again." Two summers ago, they were reminiscing and decided to start playing music again, but as a four-piece: "We gave our friend Ade [Martin] a bass for her birthday," continues Cosials, "then we met [Hinds drummer] Amber [Grimbergen] via the Internet, and that's it!" MG

HOME BASE: Madrid.

SOUNDS LIKE: Lo-fi garage-punk mixed with '60s girl group goodness, like call-and-response vocals.

NOW PLAY THIS: "Bamboo."

WHAT'S IN A NAME: Hinds started out playing as Deers, but had to cease and desist after another band sent them a video of themselves playing under that name from 2006. "We didn't have the time or money or brains to go to court and fight for something we would probably lose, so we just changed it," says Perrote. "Hinds means female deer."

THE BUZZ: While attempting to schedule this interview during the band's time in Austin for SXSW, their manager sent me a spreadsheet outlining Hinds' 16 showcases in six days (!) and asked me to claim a hole. "At some points you feel like, 'Oh my god, I am melting into this floor right now,' but you're happy at the same time," says Cosials of their many commitments. Perrote adds: "It's because you're exhausted by doing something that makes you happy."

COMING UP: The band's debut full-length is slated for a fall release.

CLOCKWISE FROM
TOP LEFT: ade
martin, amber
grimbergen, carlotta
cosials, and ana
garcia perrote.

SHURA

Over the past year, Shura has been making small but seismic waves in the depths of the Internet. First adored by SoundCloud lurkers and fellow musicians, the singer-songwriter surfaced to greater notoriety with the release of the dreamlike, post-sexual video for "Touch," which shows her friends (and twin brother) kissing to the song's atmospheric, slow-burning beats. "I think music, even pop, should always start a conversation and make people think," explains Shura. "The video for 'Touch' is incredibly intimate, and through the response it got, I discovered that audiences are much more comfortable with seeing people twerk than seeing them make out." **BUSRA ERKARA**

HOME BASE: London.

SOUNDS LIKE: R&B-inspired bedroom pop.

NOW PLAY THIS: Assuming you're one of the nearly 11 million people who've watched the video for "Touch," check out "2Shy" or "Indecision" next.

OUT OF THIS WORLD: "Science fiction is a huge inspiration for me. There's a song I perform called 'White Light' that's about my love of aliens. I have another inspired by *Interstellar*. Your whole life you hear that you're not the center of the universe, but part of me thinks, in terms of our experience of life, we are. Being depicted as an astronaut on the cover art for '2Shy' is about being alone in this suit that keeps you alive."

DREAM GIG: "So many! More than a musician, I'm a fan of music. I'd love to do something with Laura Marling, who has been an icon to me growing up. I would love to produce a Madonna record. Brian Eno would be a dream collaboration."



BØRNS

On a bench swing in the yard of a house in Austin, Garrett Borns, a.k.a. BØRNS, spots two kayaks on a fence and suggests we escape the madness of SXSW for a spell. "There's a nice river here," he says. "Saw some people out earlier, actually." But for an up-and-coming musician at the annual festival, there's little chance of that. Aside from the thunderclouds rolling in, BØRNS has to be on a stage in about half an hour. No doubt his manager has her finger poised above the "request Uber" button, ready to go once we wrap. MG

HOME BASE: Los Angeles via Michigan. "I grew up with a big backyard that led to the sand dunes of Lake Michigan," says BØRNS. "I was always playing in the woods—camping, climbing trees, and shit."

WHAT'S IN A NAME: Practically, the slash through the O makes his

surname more searchable, but really it was more of a stylistic decision. Plus, in Danish it means "children."

SOUNDS LIKE: "I've been telling people that if Michael Jackson sang in Pink Floyd, it would be kind of like that, except it doesn't sound anything like that at all," says BØRNS. Except it kind of does.

THE BUZZ: When Taylor Swift called BØRNS's "Electric Love" an "instant classic" on Twitter, it surely didn't hurt. "I was thinking, 'How the fuck do I have a thousand more followers?'" he says. "'Why is my phone buzzing like crazy?'"

PLAY THIS FIRST: "Electric Love," obvi.

PLAY THIS NEXT: "10,000 Emerald Pools," a three-minute sonic bubble bath to wash off "Electric Love"'s sticky pop.

BACKUP PLAN: "I did a lot of magic

shows growing up," says BØRNS. "My dad is a graphic designer so he helped me brand myself and create a logo. So I was just rollin' with the magician crowd for a while. But I was really young, 10 to 13, doing table magic and balloon animals at this Italian restaurant. You just walk up to tables, and people are like, 'No, get away kid.' But some were very excited about it—it was a really good experience just talking to people."

COMING UP: In July, BØRNS will tour with Charli XCX and Bleachers. His full-length is slated for an October release.

BLOSSOMS

"All five of us were born in the same hospital, from the years 1991 to 1997," says Blossoms vocalist Tom Ogden in an Austin hotel lobby, a few nights after the band slayed its debut U.S. performance as part of BBC's SXSW showcase. "I met Joe [Donovan, drums] on a school trip to Alton Towers, which is a theme park," he continues. "We went because we were the only kids in our year to have 100 percent attendance. That slowly deteriorated as I hit puberty, but we won't go into that." Through the musical grapevine, the two met Myles Kellock (keys) and

Charlie Salt (bass). Rounding out the quintet is Josh Dewhurst on guitar. "I went out with Josh's sister," volunteers Donovan. Ogden adds: "But we won't go into that either [*laughs*]." MG

HOME BASE: Stockport, England. "It's got a hat museum, the biggest brick structure in Europe, and Strawberry Studios, which is famous for recording [The Smiths'] 'This Charming Man,'" says Donovan. "It's a nice little place right outside Manchester. It's lost its buzz, though...apart from us—I'm only joking!"

SOUNDS LIKE: Melodic new wave meets psych (think: a Depeche Mode regram with a Doors filter—if such a wonderful thing existed).

THE BUZZ: The band has opened for James, The Charlatans, and Peace, and is selling out increasingly larger U.K. venues on its own.

NOW PLAY THIS: "Cut Me and I'll Bleed," then "You Pulled a Gun on Me."

ALWAYS BE CLOSING: "When I get home after a tour, even if I've got five days, I don't unpack," says Ogden. "I just leave my suitcase at the door and grab clothes from there so I'm ready to go again. Look at a band like The Arctic Monkeys—they started about 10 years ago, and I bet if you interviewed them they'd say they haven't stopped since 10 years ago."



FROM LEFT: charlie salt, joe donovan, tom ogden, myles kellock, and josh dewhurst.

ZELLA DAY

"When I was really young, I was sitting on my front porch and playing for my mom's friends, and I was making people cry," says Zella Day. "That was when I realized my music had an emotional effect on people, which was fascinating. Emotion is what connects us all, and music can be that connective tissue." MG

HOME BASE: Los Angeles via Pinetop, Arizona, "a town of 7,000 people at about 12,000 feet elevation," says Day. "My parents owned the only live music venue in town, the Mor Mor coffee house, so I was born into a musical environment. I started playing guitar at nine years old, and I had a stage I could perform on whenever I pleased. There was never any reason I had to not play music, so I was very confident and self-assured that I was doing what I was supposed to do."

SOUNDS LIKE: Polished, hypnotic, high-drama pop.

NOW PLAY THIS: "Sweet Ophelia" and "Hypnotic" are shiny and pretty, but "East of Eden" has an appealing, addictive grit.

THE BUZZ: Songs this bombastic can't do anything but gain traction—nabbing a spot on the *Insurgent* soundtrack helps.

CRYSTAL BALL: This past March, Zella Day's 20th birthday fell on Friday the 13th. She was in New Orleans playing a festival and decided to celebrate by getting her tarot cards read by a psychic. "She told me I am the captain of my own ship, and that there are going to be moments when I feel like I can't do it, but I can—that I'm going to have to fight really hard, but it's worth it. And then she told me she was a stripper, and I was like, 'OK, gotta go get a po'boy, see you later!'"

COMING UP: Day's debut LP comes out June 2 via Pinetop Records/Hollywood Records.



always a critic

from the riot grrrl-era zine trenches to the hallowed html of pitchfork, jessica hopper has heard—and chronicled—it all.

"The title is not entirely accurate," writes Jessica Hopper, at the start of her new book, *The First Collection of Criticism by a Living Female Rock Critic*. She cites near-examples, like Lillian Roxon's *Rock Encyclopedia*, the "life-changing" *Rock She Wrote* anthology, and Ellen Willis's posthumous collection. "We should be able to list a few dozen more, but those books don't exist—yet," she continues, dedicating her book to "those that came before, those that should have been first, and all the ones that will come after." Here, the frequent *NYLON* contributor shares an exclusive excerpt from the book, an essay titled "I Have a Strange Relationship With Music," which first appeared in issue 17 of her zine *Hit It or Quit It* (Spring 2002). MELISSA GIANNINI

culture club

THE FIRST
COLLECTION
OF CRITICISM
BY A LIVING
FEMALE
ROCK CRITIC
JESSICA
HOPPER

I have a strange relationship with music. It is strange by virtue of what I need from it. Some days, it's the simple things: distraction, entertainment, the sticky joy garnered only from Timbaland beats. Then, sometimes, usually early in the part of the morning that is still night time, most especially lately, I am painfully aware of every single thing that I need from music, embarrassed by what I ask of it. Having developed such a desperate belief in the power of music to salve and heal me, I ask big, over and over again. I have an appetite for deliverance, and am not really interested in trying to figure out whether it qualifies me as lucky or pathetic.

The stereo is just past halfway to as-loud-as-it-will-go, the rolling bass of Van Morrison's "T.B. Sheets" (the first song on side two of the album of the same name) is moving throughout the house, its punctuating bump'n'grind ricocheting off the parquet floor, sound filling every room. This makes the fourth night in the last five that I'm doing this same routine—lights out, alone, in a precarious emotional state not worth explaining, dancing, though in a way that is barely dancing, because lying down is out of the question on a night as hot as this, and lying down means motionless, and there's really no being still right now.

T.B. Sheets is a great album on which seven of the eight songs are about Van Morrison and a girl he loves, who is dying of tuberculosis. I can count on one hand the times that I have made it through the entire album without crying. It's brutal and never fails to deliver in its relentless humanity. Some songs detail the recent past, a golden reminiscence of some then-average day ("Who Drove the Red Sports Car") that now will have to be enough for a lifetime; he's asking her, "Do you remember?" insinuating some intimate exchange, some forgotten little secret. He needs her to remember. "Beside

You" is a fierce, rambling pledge—he's pleading for her confidence, in a torrential cadence of nearly unintelligible half-sentences that sound like they could be directions someplace, before the decimating crescendo. He sounds drunk, a little off-key, hysterical, now saying everything he ever meant to say to her and didn't, confessing himself, as if this act of deathbed desperation, this unbearable love, this compassion to the point of oneness with her, if she knew it, if she could really understand it, and take it in—it might just save her. All of this is cast out amongst ominous, trilling B3 sustain and repetitive guitar, droning off into bottomless tension.

(A version of this song appears later on, a version which is totally chardonnay and mystic gamelan flutes and angelic production, in comparison to the decidedly drinkin'-straight-from-the-bottle, succulent, lo-fi, four-bar, party-blues hip sway of the original.)

The title track, "T.B. Sheets," is nine minutes and 44 seconds of Van rending an exquisite topography of bleak human expanse, an outline of him collapsing under the weight of incontrovertible mortal pall, in a dialect too casual and acrimonious for how well he knows her. He's unable to be of any use—unable to get far away fast enough from his fear, evading the knowledge of exactly what all this means, the finality of it. Details give way to a much deeper reckoning: "I can almost smell/ The T.B. sheets." Audibly choking for air, and again repeating, with frail cogency, "I gotta go" over and over, like a mantra of absolution, seeking another set of chances, burdened by survival.

But it's too late, he's in for all he's got.

It's a song of failure. It's realizing that sometimes the best you've got to give isn't much of anything at all.

Dancing in pitch-dark rooms, rooms illuminated exclusively by the tiny light on the turntable, is an activity that fits very well with my ideas of "rock-critic behavior" (which is like normal music-fan behavior, but substantially more pitiful and indulgent).

Dancing in pitch-dark rooms, rooms illuminated exclusively by the tiny light on the turntable, is an activity that fits very well with my ideas of "rock-critic behavior" (which is like normal music-fan behavior, but substantially more pitiful and indulgent). It's behavior that comes from an inextricable soul-entanglement with music that is insular, boundless, devoted, celebratory, and willfully pathetic. It's my fantasized notion of what a REAL rock-critic scenario is like: a "special" manual typewriter, ashtrays full of thin roaches, an extensive knowledge of Mott the Hoople lyrics, a ruthless seeking for the life of life in free jazz sides. May also include: a fetishizing of THE TRUTH (which always turns gory, no matter what records you listen to), detoured attempts to illuminate the exact heaven of Eric B. & Rakim or Rocket From the Tombs with the fluorescent lighting of yr 3 a.m. genius stroke prose; and, most of all, an insatiable appetite for rapture that cannot be coaxed by any other means. And oh what motherfucking deliverance when you find it! It's exhaustively chronicling what it is that artists possess that we mere mortals do not; what it is that they offer up that we are unable or unwilling to say ourselves. They offer a connection to the disconnected, they make our secrets bearable in their verses and choruses: ornate in their undoing, gambling with their happiness, their personal irredemption, their humility, using failure to build a podium to reach god, their faked orgasms amid in-between-song skits, their solos, their clever rhymes, their crippled expectations, their spiritual drift, their still-unmet Oedipal needs, their fuckless nights, their not-not-so-gradual disappearance from reality, their rodeo blues, their ghetto living/ghetto dying, their unflagging romantic beliefs, of being an outlaw for your love, Reaganomics, the summer they'll never forget, the power of funk, hanging at the Nice Nice w/the eye patch guy, American apathy, taking hoes to the Cheesecake Factory, getting head in drop-top Benzes, isolation, the benefits of capitalism, screwing Stevie Nicks in the tall green grass, the swirling death dust, the underground, and none of the above.

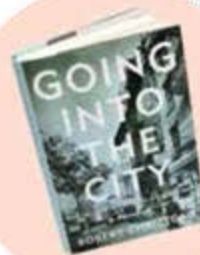
I want it. I need it. Because all these records, they give me a language to decipher just how fucked I am. Because there is a void in my guts which can only be filled by songs.

further reading



There Goes Gravity: A Life in Rock and Roll by Lisa Robinson (Riverhead Books, April 2014)

The legendary music journalist spills the goods from greenrooms and hotel rooms over the course of a four-decade career.



Going Into the City: Portrait of a Critic as a Young Man by Robert Christgau (Dey Street Books, February 2015)

The Dean of American Rock Critics chronicles his life in music in this visceral memoir.



How to Write About Music: Excerpts From the 33 1/3 Series, Magazines, Books, and Blogs With Advice From Industry-Leading Writers (Bloomsbury Academic, February 2015)

Want to give it a go yourself? The editors of the popular one-album/one-book series kindly offer a great place to start.

We asked four *NYLON* editors: What's your favorite music book?

girls to the front

by sara marcus

During one of Bikini Kill's concerts, Kathleen Hanna stopped the show and screamed into her microphone, "All girls to the front! I'm not kidding. All boys be cool for once in your lives. Go back... back, back." Hanna did this because the violence at concerts during the hardcore-punk-grunge era in the '90s was through the roof—with many attendees leaving with bruises, fractured bones, and concussions. She thought if all the girls stood in the front together, they could protect themselves and each other. Marcus's historical account and analysis of the era, named after this event, is the feminist holy bible of the riot grrrl revolution, examining everything from how the movement started, and what key members were involved in it, to how it affected pop culture and the media, and, most importantly, women themselves. A must-read for any girl, no matter what feminist wave you're riding. Jade Taylor, senior beauty editor

another little piece of my heart: my life of rock and revolution in the '60s

by richard goldstein

Veteran music journalist Richard Goldstein's memoir of life in the '60s takes you on an intimate journey: Music, sex, friendships, and Goldstein's part in the gay liberation movement are all there. Moreover, there are accounts of life-changing moments, such as watching Martin Luther King's "I Have a Dream" speech at the Lincoln Memorial, the student riots at Columbia, taking Susan Sontag to a disco for the first time, and dropping acid with Brian Wilson and the Beach Boys. His close relationships with Janis Joplin and Jim Morrison, and the shock of their untimely deaths, channel the reality of the fast times of the '70s, and how they came to an end. Kelly Shami, designer

clothes clothes clothes music music music boys boys boys: a memoir

by viv albertine

It might seem hard to imagine, but there was a time, not too long ago, when rock 'n' roll was an all-boys club. Long before the roars of Courtney Love and the riffs of Chrissy Hynde—even before The Runaways exploded on to the scene with "Cherry Bomb," there were punk-rock rumblings across the pond that would forever change the music game. In *Clothes Clothes Clothes Music Music Music Boys Boys Boys* Viv Albertine recounts her path into the pantheon of punk pioneers as a member of the seminal '70s band The Slits. Chronicling her relationship with Clash frontman Mick Jones, her first band, Flowers of Romance with a pre-Sex Pistols Sid Vicious, and her emotional journey all throughout, Albertine's memoir is as raw, real, and honest as punk rock should be. Joseph Errico, fashion director

COLLECTOR'S ITEM



rolling stones fans

by joseph szabo

Photographer Joseph Szabo's latest collection, *Rolling Stones Fans*, reminds us that before Coachella crop tops and Bonnaroo fringe, there was an entire generation of bearded and feathered bohemians zoning out to rock 'n' roll. All of the photographs in this stunning, black-and-white folio were taken on 35mm film during a particularly vibey 1978 Rolling Stones concert at JFK Stadium in Philadelphia. Szabo, whose career is dotted with blunt portraits of wild adolescence, depicts a distressed mix of wide-pupiled concertgoers in the book. Not to be missed is the grizzled guy in overalls who has fashioned a concert tee into a do-rag, or the young woman in a form-fitting shirt that proclaims: **CONSENTING ADULT**. These are our parents (I was named after Jagger—true story), and we should be proud!

Mickey Stanley, senior editor

my beautiful dark twisted fantasy (33 1/3 series)

by kirk walker graves

As Kanye West's place in American culture gets more defined by the minute (he is in *Time*'s 100 Most Influential People list as of April 2015), Kirk Walker Graves's extended review of Pop Christ's most acclaimed album remains one of the best works of cultural criticism: Analyzing the meaning(s) of living in a social-media-driven world, West's album, *My Beautiful Dark Twisted Fantasy*, and his career building up to it, Graves draws singular commentary on West's art, and why he has come to be the ultimate narcissistic 21st-century representative of you, me, and everyone we know.

Busra Erkara, senior editor



photographed by matthew kelly

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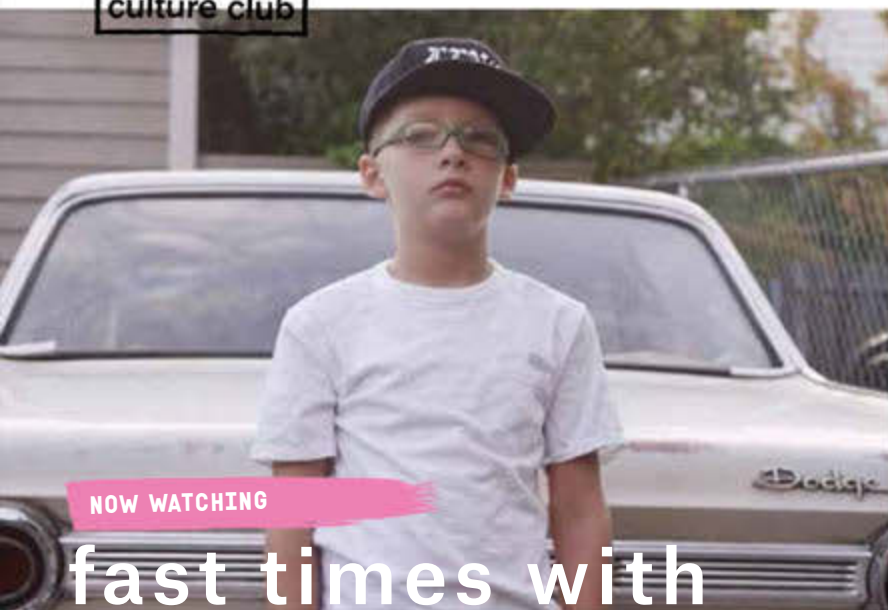
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NOW WATCHING

fast times with yung lenox

Most eight-year-olds don't have rappers clamoring to meet them, but most eight-year-olds aren't half as fresh as Yung Lenox. Known for his marker-drawn depictions of classic rap album covers, he is the subject of *Live Fast, Draw Yung*, a short film that premiered at Tribeca Film Festival, which follows the Seattle-based artist and his dad. "From Wu-Tang portraits to Minor Threat album covers, he was reinterpreting the cultural influences of our childhood in a new and refreshing way, and it was clear that this kid had both talent and exquisite taste in rap music," say filmmakers Anthony Mathile and Stacey Lee. Here, *NYLON* takes a glimpse inside Lenox's brilliant mind. MAXWELL WILLIAMS

Why did you first become interested in drawing rap covers?

Yung Lenox: I asked my dad who his favorite superhero was, and he said, "Gucci Mane," so I just drew him one day, and it started like that.

You've met a lot of important rappers. Is there anyone you haven't met yet that you'd like to?

YL: I guess Doom. And maybe Ghostface.

What do you want people to feel when they look at your album cover art?

YL: It's gooooooooooooooooooooooooooooooohhhhh.

You said in the documentary that you consider yourself an artist. Where do you see your art career going from here?

YL: It's gonna be better in the future.

Are you interested in ever rapping, or do you think you'll just stick to art?

YL: No. Yup.



Yung Lenox photos by Jacob Rosen. Yung Lenox "Doomsday," courtesy of the artist.



the art of music

The history of album art goes as far back as the concept of the "album" itself; yet, with digitization, no one can speak to its future. Inspired by this issue's music theme, we talked to three artists about their process, and their relationship to two of the albums they worked on. MW



broadcast future crayon

Artist: Julian House

Julian House has designed upwards of 140 record covers, but none are quite as special to him as the ones he made for Broadcast. The band has been on hiatus since the passing of lead singer Trish Keenan in 2011, but their albums are being reissued, introducing the group to a whole new audience. Here, House talks about the design for the singles collection, *The Future Crayon*, originally released in 2006.

You've had a long relationship with Broadcast. How did you get involved with them?

Julian House: My relationship goes back pre-Broadcast. I was in art college with Roj Stevens, the keyboard player on the first two albums. Trish would say I

was the unofficial member. I did the graphic design on their first demo tape cover. Their first single was my first commissioned job.

How did you match up the cover image for this singles compilation?

JH: The hands that feel like they're going to catch that tear-shaped color—Trish responded to that as feeling quite nurturing.

Can you talk about the other parts that make up the whole physical object?

JH: On the inner sleeve, the disembodied hands are writing the credits, and that reflected the automatic writing and stream of consciousness that Trish was getting interested in for her songwriting.

emile haynie we fall

Artists: Nacho Alegre, Omar Sosa

Nacho Alegre and Omar Sosa are the Barcelona-based team behind *Apartamento*, the only magazine dedicated to profiling young creatives in their homes. So when celebrated producer Emile Haynie (Lana Del Rey, Eminem, Kanye West) approached them to design the cover for his debut solo album, the obvious thing to do was go where he was recording, and photograph him there. That the location happened to be the Chateau Marmont in Los Angeles made for some very quiet, evocative shots.

Nacho, you did the photography for the album. What was the shoot like?

Nacho Alegre: He was staying there for I don't know how many months, recording. So we went, he cleaned up the room a little bit, and then we just shot there. We were just smoking

and drinking all day. We brought the plants, because he wanted something more staged.

What is your relationship to cover art in general?

Omar Sosa: I'm not an album cover fan. I have almost no music as a physical object.

NA: For those of us who grew up buying—or stealing—records the album cover is super important. If I think of the Nirvana album [*Nevermind*], to me, I think of the cover.



DRAKE**ROCKY ROAD**

After Drake's quite literal "rocky road"—starting from the bottom with *Degrassi* and all—it is only appropriate that this translates to his favorite ice cream flavor. Here is a man who is not afraid to take his relationships (or his gelato) with dramatic clusters.

ice ice baby

our favorite musicians' most-treasured ice cream flavors, in a scoop. by nora maloney. photographed by davide luciano. styled by claudia ficca

NICKI MINAJ**COOKIES 'N CREAM**

Nicki Minaj loves ice cream so much, she even rapped about it in "Ice Cream Man." When she wrote the song, she was obviously talking about the wholesome man of our childhood memories (not).

KATY PERRY**BIRTHDAY CAKE REMIX**

This is probably the most unsurprising of celebrity favorites, seeing how much this pop princess loves everything pink and sweet—so much so that the album art for *Teenage Dream*, as well as some of her costumes for the tour, had cones on them.

RIHANNA**CHOCOLATE**

No one comes between a diva and her chocolate fix—as in "Bitch Better Have My Ice Cream."

SAM SMITH**PISTACHIO**

"Oh, won't you stayyyyy with me, and eat pistachiiioo ice cream?" Yeah, we see what you did there, Sam.

BEYONCÉ**BUTTER PECAN**

"All the single ladies, all the single ladies" are at home in their pj's with a tub of ice cream. Meanwhile, Bey is still married. And super fit. And perfect. Whatever, we'll still put our hands up.

From art-house dramas to powerhouse blockbusters, here is *NYLON's* guide to this summer's best flicks.



JUNE 3

a pigeon sat on a branch reflecting existence

Structured around the lives of two traveling novelty-item salesmen, the third film in celebrated Swedish filmmaker Roy Andersson's "Living" trilogy is at once an honest look at world history and a celebration of vexing moments in everyday life—as if viewed from the perspective of, well, a pigeon sitting on a branch. Andersson's universe is so monotonous and dark that it's downright hilarious. But you needn't take our word for it; *Pigeon* took home the Golden Lion for best film at the Venice Film Festival last September. ALLYSON SHIFFMAN



JUNE 19

dope

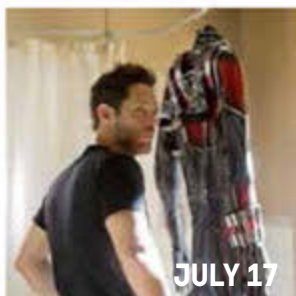
Written and directed by Rick Famuyiwa, *Dope* follows Malcolm (Shameik Moore) and his friends (self-proclaimed geeks with a permanent case of '90s nostalgia) as they get caught up in the underground world of drugs during their senior year. A perfect blend of comedy and heartbreak, the film will take you back to the dramatic world of high school. AUSTEN TOSONE



JUNE 12

jurassic world

Set 22 years after the events in Spielberg's '93 classic *Jurassic Park*, the film depicts a failing amusement park attempting to boost revenues by introducing scientifically enhanced dinosaurs. Starring blockbuster megastar du jour Chris Pratt, *Jurassic World* offers scarier creatures, better special effects, and, you guessed it, 3-D. Yes, just about everything is turned up to 11—a change for director Colin Trevorrow, who's best known for the subtle indie hit *Safety Not Guaranteed* (a film whose title could serve as an alternate here). AS



JULY 17

ant-man

Scott Lang (Paul Rudd) is Ant-Man: Marvel's tiniest superhero with the silliest name—but this isn't your standard summer blockbuster. Rudd brings the perfect amount of his signature sarcasm to this peculiar character, whose suit shrinks him down to the size of an insect. His supporting cast is stacked with other favorites like Evangeline Lilly, Corey Stoll, and Michael Douglas, who plays Lang's mentor. Spoiler alert: expect a cameo by T.I. AS



JUNE 17

the tribe

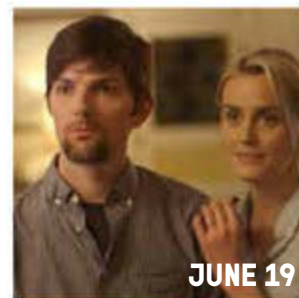
Half art film and half twisted high school story, *The Tribe* deals with low-level prostitution and a culture of violence that emerges when a group of deaf adolescent boarding-school kids in the Ukraine are ostracized by the hearing world. Throughout the film, there is no audible dialog—and there are no subtitles, or professional actors, either. With its graffiti-filled, desolate backdrop and disorienting narrative, the unconventional drama deservingly won the 2014 Critic's Week Grand Prize at Cannes. MICKEY STANLEY



JULY 17

trainwreck

Directed by comedy's resident guru Judd Apatow, *Trainwreck* follows Amy (Amy Schumer)—a modern gal taught by her father that "monogamy isn't realistic"—who, amidst an alcohol-soaked existence filled with amusing one-night stands, falls for a successful sports doctor (Bill Hader). Insert supporting roles by Tilda Swinton, Brie Larson, WWE star-cum-actor John Cena, and the surprisingly witty LeBron James, and you have yourself the summer's most discussed hit, folks. AS



JUNE 19

the overnight

After a chance meeting in a park on account of their children, Emily (Taylor Schilling) and Alex (Adam Scott) find themselves at the luxurious home of affable eccentric Kurt (Jason Schwartzman) and his super-hot French wife Charlotte (Judith Godrèche) for a play date. It seems as though the new-to-the-neighborhood parents have found their West Coast BFFs—until the boys go to bed and things get weird. *The Overnight* offers that same bewitching mix of comedy and truthfulness particular to the Duplass brothers, who served as the film's producers. AS



JULY

amy

When British songstress Amy Winehouse died of alcohol poisoning in 2011, everyone was deeply saddened, but, unfortunately, not surprised. Director Asif Kapadia's *Amy* serves as the first documentary to explore the singer's meteoric rise following the release of her sophomore album, *Back to Black*, and premature demise at the age of 27. With the help of never-before-seen home movies and interviews, Kapadia expertly tells the story of the fragile young woman with the big voice who simply wasn't wired for fame. AS



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 vanessa mooney see vanessamooney.com
 veda available at 19 mercer st., nyc, 212.219.8332
 venessa arizaga see venessaarizaga.com
 vinca see vinca.com
 vince see vince.com
 vionnet see net-a-porter.com
 wasteland see shopwasteland.com
 white trash charms see whitetrashcharms.com
 wildfox sun see wildfox.com
 wilson pk see wilsonpk.com
 wouters & hendrix see net-a-porter.com
 yrstore available at 214 oxford st., london, +44.20.7043.2632
 zadig & voltaire see zadig-et-voltaire.com
 zana bayne see zanabayne.com
 zddz see zddzlondon.com
 zero gravity see touchzerogravity.com
 zimmermann see zimmermannwear.com
 zumiez see zumiez.com



ORANGES SLIP-ON SNEAKERS

Go casual-chic with Nine West's Oranges Slip-On Sneakers. Available in a variety of colorways, with either a suede or leather upper, the shoe features a little side goring and a padded footbed. It's sure to give you all-day comfort. ninewest.com

SAMMIE BACKPACK →

With its fresh design and six pockets (four on the outside, two on the inside), the Sammie Backpack by Nine West could easily become your favorite grab-and-go bag. ninewest.com



KINKY-CURLY →

Fight the frizz! Kinky-Curly hair products detangle, moisturize, and define your curls, helping you achieve smooth, shiny, healthy hair. Lightweight and non-greasy, they're made with all-natural ingredients, and are great for every hair type. Find Kinky-Curly at Whole Foods Market and select Target stores. kinky-curly.com

↓ LORD & TAYLOR

In April, *NYLON* Guys and Lord & Taylor celebrated spring denim with a men's style-guide event. The dapper Adam Gallagher of *I Am Galla* hosted, while food, cold drinks, and rockin' music by DJ Brittney Kernan ushered in spring the right way. The party featured editor's picks by *NYLON* market editor Marissa Smith, custom screen printing from Kingsland Printing, and, of course, a photo booth. lordandtaylor.com



REEBOK CLASSIC

The Ventilator represented a very different approach to running shoes during the early '90s, with colors and silhouette lines that were bolder and more expressive than what was commonly seen at the time. Today, the Ventilator's versatile silhouette can be dialed up with bold graphics and colors, or executed in a cleaner, simplified fashion that makes it extremely wearable. For increased breathability, it has ventilated side panels, and for durability, a tough-as-nails outsole that provides terrific traction. reebok.com



Lollapalooza



JULY 31-AUGUST 2, 2015 ▲ GRANT PARK, CHICAGO

**PAUL McCARTNEY • METALLICA • FLORENCE + THE MACHINE • SAM SMITH
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G-EAZY • GARY CLARK JR. • NICKY ROMERO • FLYING LOTUS • HOT CHIP • THE WAR ON DRUGS
FATHER JOHN MISTY • WALK THE MOON • MARINA AND THE DIAMONDS • TYLER, THE CREATOR
FKA TWIGS • THE TALLEST MAN ON EARTH • COLD WAR KIDS • LORD HURON • DJ SNAKE • STROMAE
GOGOL BORDELLO • BANKS • SYLVAN ESSO • MS MR • CHET FAKER • STURGILL SIMPSON • ODESZA
TOVE LO • THE CHAINSMOKERS • TORO Y MOI • CHARLI XCX • LOGIC • BOYS NOIZE • ST. PAUL & THE BROKEN BONES
DEATH FROM ABOVE 1979 • RL GRIME • GLASS ANIMALS • DJANGO DJANGO • FIRST AID KIT • DELTA SPIRIT
DJ MUSTARD • WILD BELLE • TWIN PEAKS • JAMES BAY • ANGUS & JULIA STONE • BROODS • MISTERWIVES
GEORGE EZRA • GIVERS • STRAND OF OAKS • RYN WEAVER • MOON TAXI • TRAVIS SCOTT • SHAKEY GRAVES
CAKED UP • WHAT SO NOT • HERMITUDE • SZA • GALANTIS • JAMESTOWN REVIVAL • WET • PHILIP SELWAY
HOLYCHILD • NIGHT TERRORS OF 1927 • YOUNG THUG • ALISON WONDERLAND • CIRCA WAVES • COASTS • DMAS
DESTRUCTO • CATFISH AND THE BOTTLEMEN • ZELLA DAY • SHEPPARD • MAKO • BØRNS • SKYLAR SPENCE
BADBADNOTGOOD • MT. EDEN • THE WOMBATS • HALSEY • MIGHTY OAKS • JESSICA HERNANDEZ & THE DELTAS
BEAR'S DEN • SNBRN • ELLE KING • LION BABE • BEAT CONNECTION • MICK JENKINS • PEKING DUK
BLACK PISTOL FIRE • RAURY • JACK NOVAK • BLACK TIGER SEX MACHINE • PELL • VÉRITÉ • SPOOKYLAND
JACKLNDN • ZEBRA KATZ • THE LONELY BISCUITS • WHITE SEA • HIPPO CAMPUS • COIN • LANY
GABRIEL GARZÓN-MONTANO • SIRENXX • IN THE WHALE • ATARAH VALENTINE • KYLE THORNTON & THE COMPANY
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Lifeway

photographed by chris shonting, stylist: iz rundbaken.
grooming: megan lanoux at exclusive artists.

between the lines

THIS SUMMER, INDIE ROCK DUO TANLINES ARE HITTING THE ROAD WITH THE NYLON GUYS MUSIC TOUR. HERE, PERCUSSIONIST JESSE COHEN TALKS ABOUT THE BAND'S ORIGINS AND NEW SOUND, WHILE DECKED OUT IN ORIGINAL PENGUIN.

WHEN DID YOU AND [TANLINES GUITARIST AND VOCALIST] ERIC EMM MEET?

Eric used to have a studio in Greenpoint, Brooklyn, and he recorded my old band. In those days, he was more of a producer. We met there and we had chemistry—I sound like I'm talking about the beginning of a relationship.

WELL, IT IS A RELATIONSHIP, IN A SENSE. WAS THERE A SPECIFIC MOMENT WHEN YOU DECIDED TO MAKE MUSIC TOGETHER?

Yes, there was: Both of us were in a downtime period, and so we were at the studio and just started working on a remix. I was like, "This is good! Let's put this on the Internet." And we did. That was the beginning of the band, really.

WHERE DID THE NAME TANLINES COME FROM?

Well, it was the same day as the day I just described. We needed a name to put the song up and it was the one that stuck. What I like to say about the name of the band is that it is the line between light and dark, the line between where the sun is and the shade is. That's how I think about our music because I think it's both sunny and dark at the same time. You can tell I've thought about this for years. [Laughs]

COULD YOU DESCRIBE YOUR CREATIVE PROCESS FOR YOUR LATEST ALBUM, HIGHLIGHTS?

The main thing of this album is going back and forth between working with the computer and working without the computer—that line between electronic and organic. We ended up mixing it with Rob Kinelski, a hip-hop mixer. At the end of it, you have this naturally pop-sounding album that's both electronic and not electronic at all.

WHAT CAN WE EXPECT FROM YOUR NYLON GUYS MUSIC TOUR PERFORMANCE?

We're expanding our band. Eric and I used to always perform as a two-piece, and now we're bringing in two more musicians for our live show. It's sort of an extension of what I was talking about with the album. We're bringing in more humans to the music, so it should really be more like a band up there.... It'll be like a roller coaster, a slow-moving roller coaster of highs and lows.

WHAT ARE YOU LOOKING FORWARD TO MOST ABOUT PERFORMING?

When you spend a lot of time with your own music, you form an idea of what you think it is. Then, when you go out and start playing it for people, you learn a lot about the song that you wrote. It's actually half and half: half what I think it is and half what the audience thinks it is. For the songs that we wrote on this album, we've been sitting by ourselves for a really long time and I'm excited to be out there and see what they actually are.

NYLON
2015 guys
SUMMER MUSIC TOUR



60
YEARS

#BEANORIGINAL

PARTY ON

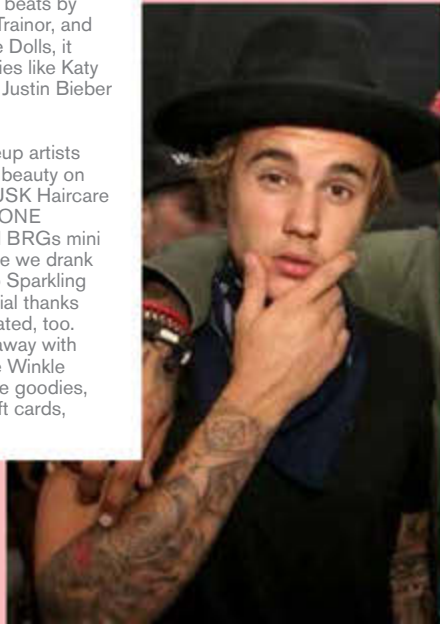
NYLON ROCKS OUT AT COACHELLA



MIDNIGHT GARDEN

At Coachella, the party starts after the sun sets—that was especially the case at our Midnight Garden Party, hosted by Sky Ferreira at a private estate in Bermuda Dunes. It's not easy to rally after spending the day rocking out in the desert sun, but thanks to beats by The Misshapes, Chelsea Leyland, DJ Rick Trainor, and our girls Mia Moretti and Caitlin Moe of The Dolls, it wasn't hard to keep the fun going. Celebrities like Katy Perry, Azealia Banks, Scott Eastwood, and Justin Bieber partied all night with us.

Throughout the night, GLAMSQUAD makeup artists and hairstylists kept our festival braids and beauty on lock. (Shout-out to NYX Cosmetics and RUSK Haircare for providing the goods!) STK OUT by the ONE Group satisfied our midnight cravings for lil BRGs mini burgers, shrimp skewers, and ceviche, while we drank platinum palomas made with Sanpellegrino Sparkling Fruit Beverages and DeLeón Tequila. Special thanks to Perrier for keepin' the garden party hydrated, too. To close out the festivities, guests walked away with gift bags filled with DimePiece LA's Baddie Winkle collaboration, NYX makeup, RUSK Haircare goodies, slim cans of Perrier, Creative Recreation gift cards, and credits for Lyft rides.



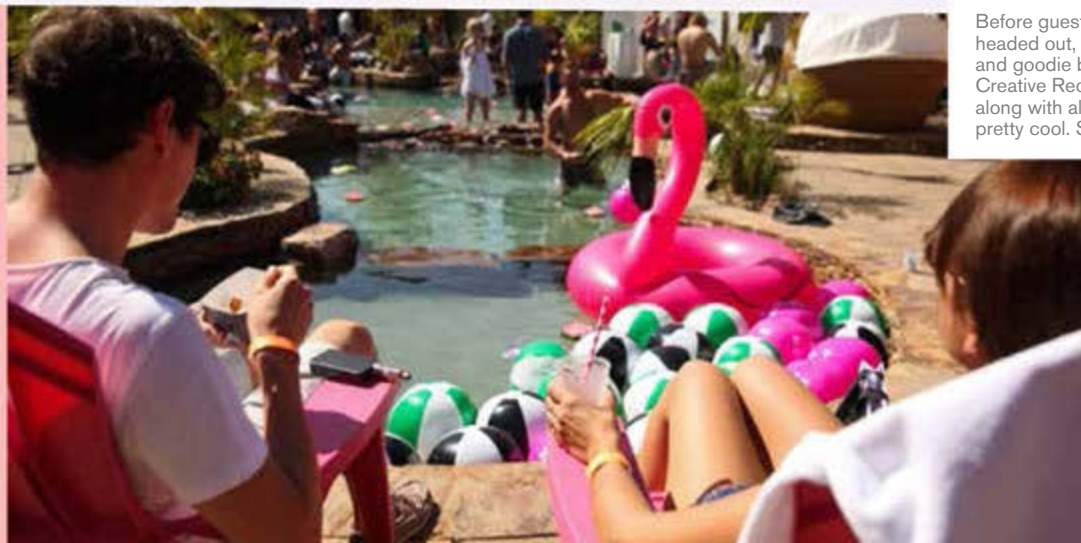


SUNDAY FUNDAY RECOVERY BRUNCH

Waking up after a night of festival-going can be, well, not very pleasant. That's why the goddesses invented brunch. It makes perfect sense: Rather than fight off last night's debauchery alone, do it with friends over food and drinks. So, with the help of DJs Jasmine Solano and Dexter Love, we threw a huge Coachella recovery brunch at a private estate in Bermuda Dunes. The DJs saved our lives, as did Earth Vitality's vitamin IVs and B-12 shots, and juices and smoothies from Earth Bar. STK OUT by the ONE Group filled our bellies with breakfast burritos, popcorn shrimp, and pork sliders, which we washed down with slim cans of Perrier and custom cocktails by DeLeón Tequila. A mimosa bar and Ciroc Vodka's Bloody Mary bar quenched brunchers' thirsts, and La Vie Bohème was on site to help us work off the feast with some yoga. GLAMSQUAD's makeup and hairstylists kept our beauty game in check with a little help from NYX Cosmetics, while Heartshape Hotel adorned guests with handmade flower crowns. So Coachella.

Before guests, like Ryan Phillippe (pictured above), headed out, they stopped by BNKR for on-site gifting and goodie bags, and checked out our premiere of the Creative Recreation x NYLON Guys shoe collab, which—along with all of the Creative Recreation swag—was pretty cool. Sunday Funday, indeed.

TO SEE ALL
OF OUR PARTY
PICS, CHECK
OUT THE
GALLERIES
AT NYLON.COM



pump up the jam

accessories and extras to rock through the summer. packed by dani stahl. photographed by will anderson



bag, moschino, \$8,495

boot, \$698, marc by marc jacobs; artist palette, \$42, make up for ever; prisme quatuor in 04 impertinence, \$58, givenchy; mod noir eau de parfum, \$90 for 1.7 fl. oz., marc jacobs; juice, \$11, gingersnap's organic; le disko dazzleshadow in let's boogie, \$21, m.a.c cosmetics; lethal lipstick in hell's bells and white witch, \$15.50, manic panic; fabulips glossy balm in coral, \$14, bliss; orangeasm exfoliating body polish, \$12, soap & glory; laque dentelle, \$37, k  rastase; crossbone studs, \$29, meadowlark; large thorn hoops, \$524, meadowlark; botanical exfoliating scrub, \$26, mario badescu; headphones, \$160, friends x keith haring; baseball tee, \$40, denim & supply ralph lauren; gloves, \$145, gaspar gloves; nail colour in wherever and escatin, \$50, christian louboutin beaut  ; choker, \$350, andra neen; sunglasses, \$345, matthew williamson by linda farrow gallery.

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